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No. 4.

KUNKEL'S

MUSICAL REVIEW.

FEBRUARY, 1882.

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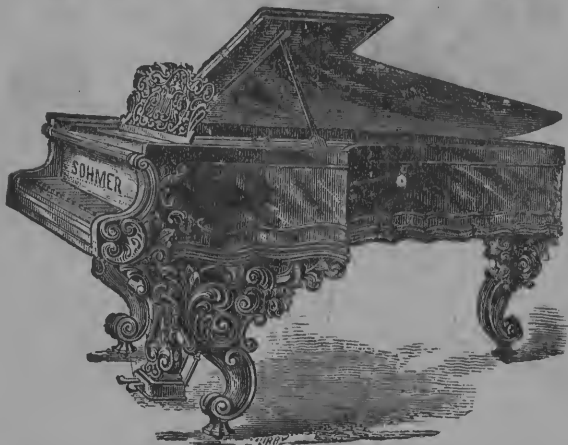


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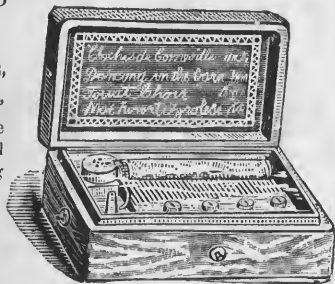
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

FEBRUARY, 1882.

No. 4.

MORE.

I love thee well, yes, passing well,
More than words or deeds can tell,
More than e'er man has loved before;
Yet, if I could, I'd love thee more,
Yea, more and more, and more and more;
I'd love thee more forevermore.

My life, my all, I've giv'n to thee;
Thine, thine alone they'll ever be,
Alas, those gifts are all too poor!
Love, if I could, I'd give thee more—
Yea, more and more, and more and more;
I'd give thee more forevermore.

To heav'n and earth I'd sing thy praise,
In strains of fire and deathless lays,
But all too weak my accents soar.
Sweet, if I could, I'd praise thee more—
Yea, more and more, and more and more;
I'd praise thee more forevermore.

—I. D. F.

THE NUMBER THREE IN MUSIC.

THREE is a common number in music. This beautiful art consists of three distinct parts: melody, harmony, and rhythm. A perfect chord is made up of three intervals. There are among men three distinct voices: tenor, baritone, and bass, and likewise three among women: soprano, mezzo-soprano and contralto. The voice has three timbres and three registers. The attributes of musical genius are three: instinct, perception, and individuality. The faculties necessary to excellence in music are three: sensibility, intelligence, and taste; the most essential qualities to enable one to judge and enjoy music of any sort are three: liberality, impartiality, and understanding. Three requisites are indispensable in an orchestra leader: an exquisite perception, self-confidence, and experience. A complete orchestra is made up of three classes of instruments: stringed, wind, and percussion. The musical genius of Germany is divided into three eras and each one of these boasts a trio of celebrities whose works have successively enlarged the domain of art, namely:

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Weber, Mendelssohn, and Spohr.

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EDWIN FORREST AND WHITE CLOUD.

MANY years ago, while Edwin Forrest was playing an engagement in a Western theater, White Cloud and a number of other Indian chiefs were on their return from Washington. Stopping in the town over night, they were conducted to the theater to see the great American tragedian. Mr. Forrest was then in the prime of life, his voice being up to the maximum of a stentor. The play on that evening was "Metamora," which is now in the possession of John McCullough. White Cloud and his band of warriors were accommodated with seats in a stage box. The theater was crowded, and it was very evident that the auditors were anxious to observe what effect the performance would have on the simon-pure children of the forest. The play proceeded, and although the Indians could not understand a single word that was said, yet they appeared to be much interested, occasionally giving to one another a satisfactory grunt. After a while they became rather uneasy, which seemed to be simultaneous among them all. This was more apparent when the Indian war-whoop came from behind the scenes. The eyes of the audience were upon White Cloud, who two or three times grasped the tomahawk in his belt. The party were getting more excited as the play proceeded. They looked at each other with anxiety; their eyes indexed the fact that their "souls were in arms." Presently Metamora, with uplifted tomahawk, rushed upon the stage, and when he gave

that war-whoop, which no one but a Forrest could do, the Indians could remain in their seats no longer. Forrest gave a second and a shrill whoop, whereupon White Cloud and his band, joining in full chorus, sprang upon the stage, and, brandishing their tomahawks and glittering knives, rushed toward Metamora. Forrest was apparently dumfounded for a moment, but he soon took in the situation, and, finding that the real Indians were on his side, ready to do or die in his behalf, he felt that he had achieved one of his greatest triumphs in the profession, he so much loved during his eventful life. In detailing this anecdote Forrest said that he was not really aware at the time of the performance that he was using an exact "whoop" for reinforcements, but the wild Indians understood it and responded as followers of Metamora. The house was thrown into the wildest excitement, which soon cooled down, with the general belief that it was the best performance and most effective rendition of the Indian play ever made by the distinguished actor. —San Francisco Vanity Fair.

STAGE ANECDOTES.

WHEN Charles Webb was starring it at the old Atham Theatre, he became acquainted with a fish dealer named Thomas Shapleigh, who had, in his boyish days, belonged to a juvenile dramatic company, and felt very much inclined to tread the boards again, if a chance offered. It did offer. The actor cast for Polonius on Webb's benefit night was unable to play, and Shapleigh undertook to supply his place. The house was packed; and the *beneficiaire*, and the friend who had, as the bill put it, "magnanimously volunteered his valuable services," were received with loud acclamations. The first act went off smoothly enough; but in the second, when on Polonius asking, "Do you know me, my lord?" Hamlet replies, "Excellently well; you are a fishmonger"—Mrs. Shapleigh, sitting in a front box, exclaimed: "Well, it ain't very pretty of you, Mr. Webb, after Tom has been so good to you, to go showing him up in that way; I'd have you know that a fishmonger, as you call him, is as good as an actor any day!" When she ceased, a wondering silence fell upon the audience; and Shapleigh, giving his wife an assuring nod, said: "It's all right, Bessie; it's so in the book." And then, understanding matters, the audience vociferously applauded. It is not always "so in the book." It was not Shakespeare's Romeo that electrified a Western audience with:

"Soft! what light through yonder window breaks?
It is the east, and Juliet has a son!"

Nor was a dramatist responsible for the stage-lover telling the object of his affections: "In the past, you have shared my adversity; and it is my sincere desire that you may in the future share my posterity."

Much less germane to the matter was Jefferson's first stage-speech. He played the infant in "Pizarro," and when Cora said to Alonso: "Sweet child! he will speak soon," she was not prepared for the instant fulfillment of her prophecy by the "infant" toddling to the footlights and asking the leader of the orchestra why he did not play the fiddle.

Many years afterward, the actor was playing his famous part of Rip Van Winkle at Chicago, and one night when the troupe was tired out by a long day's fishing, when the curtain rose on the third act, it disclosed the white-haired Rip deep in his twenty-years' nap. Five, ten minutes elapsed, but he did not waken. The audience grew impatient, and the prompter uneasy; he supposed the great actor knew what he was about; but this was carrying the realistic business a little too far. At length the gallery waxed uproarious and yelled their delight at one of their number inquiring "if there was going to be nineteen years more of this snooze business." At this point Jefferson snored audibly. Opening a small trap beneath the stage, the prompter prodded Rip from below, only to see the sleepy comedian fumble in his pocket for an imaginary railway ticket, and hear him mutter, "Going clear through, conductor." This was too much for the prompter; he went at Rip with a big pin, and with a loud shriek, that worthy sat up wide awake to the situation.

An actor of no great account except in his own estimation, found his way upon the stage just after the final morning rehearsal of a pantomime, the first scene of which had been set again ready for the evening performance. Heavy with over-indulging of beer, he tumbled into a friendly bunk, as he supposed, and was soon fast asleep. Night came. The curtain rose upon a tomb, to which, after a little while, the pantomime hero advanced for the purpose of breathing out his life. As he threw himself upon the tomb it changed into a downy couch, and then he found himself struggling with a big man. The two rolled toward the footlights, kicking their hardest; but, stopping in time, they disentangled themselves, and the half-sobered intruder on the scene, quoting from Shakespeare at the top of his voice, "Give me another horse! Bind up my wounds! Have mercy, heavens!" brought down the house as he had never done before or was likely to do again.

At the beginning of his theatrical career, Mr. W. J. Florence the popular comedian, played "general utility" at the Lyceum Theatre, New York, then under the management of Mr. John Brough. Among the new pieces produced by that gentleman was one that created no little sensation at its first representation. It was called "A Row at the Lyceum Theatre, or Greenroom Secrets." Each member of the company appeared on the stage as himself or herself, wearing everyday costumes, and the scene was the greenroom of the theatre. The performance was exceedingly realistic, and went off capitally until the entrance of Mrs. Buggins, a *debutante*, who—as previously arranged—after looking over the part allotted to her, objected to the "business," and insisted upon having something more tragic.

While she was making matters disagreeable on the stage, a stout, middle-aged man, dressed in Quaker garb, rose in the center of the stalls and exclaimed: "That woman looks for all the world like Clementina! Her voice is very like; the form is the same!" After a pause, he added: "It is my wife!" and rushed toward the footlights, shouting: "Come off the stage, you miserable woman!" The audience, at first amused, grew angry, and cries of "Put him out!" "Sit down!" "Police!" rang through the house. Up in the third tier, visible to all, was a red-shirted fireman, who loudly threatened he would give "Old Broadbrim" a sound thrashing if he attempted to lay a hand on the young woman, and was presently seen rushing down stairs to carry his threat into execution. The house was in an uproar; ladies tried to escape from the theatre, while gentlemen vainly endeavored to restore order.

At last the irate husband clambered over the orchestra, the fireman close behind him, to be seized by a couple of police officers, and dragged upon the stage. When there they were made to face the house; and immediately the regulation semicircle was formed, the rhymed "tag" spoken and the curtain dropped almost before the bewildered audience had time to recognize in the indignant husband Mr. Brougham himself; in the recovered wife, Mrs. Brougham; in the red-shirted defender of the young woman, Mr. W. J. Florence, and to realize the fact that the whole scene had been previously rehearsed and that they had been very cleverly hoaxed.—News.

THEATRE FIRES IN 1881.

XL TROVATORE gives a list of the most prominent theatres burned in 1881, from which it appears the number totally destroyed was nineteen, supplemented by nine or ten others, in which the fire was extinguished before great damage had been done. In January the Cronstadt Theatre was burned, but, fortunately, the fire broke out several hours after the performance, and the only victims were the family of seven persons who acted as guardians of the theatre. In February the concert room of Worcester, England, fell a prey to the flames. Two theatres were destroyed in March; one the Teatro Alipandri, of Modena; the other, the Municipal Theatre, at Nice, an event that caused the death of one hundred persons. The fire took place during the evening of March 23, while the performance was progressing. In April three disasters occurred; the Theatre of Montpellier, the Theatre Falero, at Athens, and the Vaudeville Theatre, Ramsgate, England. May contributed three theatres to swell the number; the Theatre Bajamonti, of Spalato, the Bijou Theatre, at Fort Wayne, Indiana, and the Belfast Theatre, Ireland. In June, the Variety Theatre, of St. Petersburg, was laid in ashes, and in July the Politeama Felsineo, of Bologna, suffered the same fate. Four theatres in August succumbed to the flames—the Circo, of Madrid; the Opera House, in Syracuse, N. Y.; the principal theatre, Cadiz, and the National Theatre, of Prague, which had not yet been inaugurated. In September, two English theatres were burned—the London Park Theatre and the Myers' Circus, at Hereford; while in December the most dreadful and recent catastrophe of all took place, the burning of the "Ring" Theatre, Vienna, by which almost one thousand persons lost their lives. The other nine theatres which were more or less damaged but not destroyed, were the Municipal Theatre, Piacenza; the Stadt Theatre, Frankfurt; the Havre (France) Theatre, the Municipal Theatre, at Carlstadt; the Humbert Theatre, of Rome; the Royal Theatre, at Stockholm; the Opera House, at Berlin; the Theatre des Celestins, at Lyons, and the Circo Fernando, at Madrid. The Vienna "Ring" Theatre brought the year to a memorable close, and long will be remembered and quoted as without parallel in the annals of theater fires.

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS,
311 SOUTH FIFTH STREET, ST. LOUIS.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

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WE would rather do a favor than receive one, and therefore we would not say to our readers what we are about to, if we did not feel that the favor which we intend to ask of them is for others rather than ourselves. The REVIEW is just now experiencing a "boom"; subscriptions are literally pouring in from all sides, pouring in at a rate that will double our subscription list inside of a year. This makes us ambitious; we want to treble it within that time, and we wish our readers to help us do it. We give far more for the money than any musical paper published in the world, but we wish to give more. Many have said to us that they did not think the paper could be bettered. We do; in fact, we know we can better it. Now, we wish all our subscribers to help us do this by helping us increase our already large circulation. This they can do by showing the REVIEW to their friends: it will then speak for itself. We never have taken one step backward, we never will; we have more than redeemed every promise, and we always shall. Now readers, one and all, urge your friends to send on their subscriptions without delay, and let the "boom" become a flood. You and they will be the first ones benefited.

ÆSTHETICISM.

IT is not at all likely that the hysterical "reform" of which the young Irish poet, Oscar Wilde, is the chief apostle, if not the Messiah, will find many followers on this side the Atlantic. The average American is too much given to rushing through the streets with his hands in his pantaloons' pockets (where timid foreigners think he grasps the handle of the "ever-ready revolver") to ever "tackle kindly" to daintily bearing aloft either lily or sunflower, and too fond of his ease and freedom to dress in the costume of the beaux of the age of Louis XIV, be it ever so æsthetic.

Still, æstheticism is to be one of the topics of the day, not only among the *non compotes mentis*, who, in America, call themselves "society," but among those who really have sound brains. Gilbert and Sullivan, by their satire of the "reformers," in their operetta of "Patience," have told our people of the existence of the "reform," and Americans being accustomed to form their own opinions, they will want to know what this new thing is, in reality, and to canvass its claims to recognition and adoption.

What is æstheticism? If we understand Mr. Wilde's explanation of its creed (and we would not wilfully misstate his position) its supreme article of faith is that the true end of human life is art, the chief duty of man to seek for the beautiful. Here, of course, is more than a question of lilies, sunflowers, and tallow candles; here is a system of morals, nay, a religion. The great purpose of this religion, says its Messiah, the great mission of its apostles, is to save us from the "growing materialism" of the age. This expression of Mr. Wilde's shows, we think, that he is not as familiar as he might be with the real current of educated thought, for, if he were, he would doubtless know that materialism is an ebbing and not a rising flood, and that he is anxious to save us from dam-

gers which are disappearing beneath other influences. Yet, if his system were a force that could seriously aid in hastening the day of the complete subsidence of this muddy overflow, it might lay some claim to our respect, if not to our support.

With materialism as a theory, as a system of philosophy, æstheticism has evidently little or nothing to do. It is practical materialism, the gross utilitarianism which makes the getting of wealth and the development of material resources the chief end of life, that the apostles of the new religion are to combat. Now, what is materialism in that sense but putting into practice the idea that mind being but the product of organized matter, it must disappear with the disorganization of matter, in other words that death ends all, and that therefore the part of wisdom is to "eat, drink and be merry, for to-morrow we die?" But, in principle, wherein does æstheticism differ from this? *Let us enjoy art to-day, for to-morrow we die*, is, practically, the æsthetic creed and we fail to see wherein it differs, save in degree, from that of the most inveterate materialism. It is the creed of polite, educated, refined materialism, it is true, but it is nevertheless essentially materialistic, as are all creeds which place the end of human life this side the tomb. Mr. Wilde is a rebel in the materialistic camp, but he is a materialist still, and spiritualists (we use the word in its philosophical sense and not as a synonym of spiritists) will find themselves forced to refuse his proffered aid, and, indeed, to vigorously combat his views.

What would be the effect of this new creed upon the development of art? At first sight it might seem that it must be to give it a remarkable impulse, since it declares art to be the one thing worth living for. But if art is the end of life, art as a practice must be its own end. Now, this is not a new doctrine—"Art for art's sake!" has been the watchword of a whole school of *litterateurs* and artists, and what have they accomplished? Where are their Phidias and Praxiteles, their Raphaels and Michael Angelos, their Miltons, Dantes, Goethes, or Racines, their Victor Hugos, Longfellows, and Tennysons? Where are their Bachs, Beethovens, Mozarts, and Mendelssohns? In a word, where is the one single truly great work in art or literature which has been inspired by the love of art alone? It does not exist and, in the nature of things, never will, because art can not rise above the conceptions of the artist which never can reach their highest perfection until he transcends the limited horizon of mortal vision to take his inspiration from the great realities of the unseen. Æstheticism therefore is not destined to have any directly beneficial influence upon art.

Æstheticism, as a system of morals, must be a failure, because art (as we have shown in a previous article) has no inherent moral quality, good or bad; as a religion it is nugatory; as an art-force it is sterile; and yet its creed is certainly an intellectual advance upon that of the disciple of Mammon: it is doubtless nobler (*i. e.* more intellectual) to live for art than to live for money and, in that sense, æstheticism is an advance upon Mammonism. It is a natural reaction and intellectually (hysterics aside) a beneficial reaction from the grosser forms of materialism, but we think that its chief benefit will be found in its causing public attention to be turned to art-topics. If then the intelligent lovers of art will take advantage of the temporary interest in art-discussions caused by Wilde's visit to our shores, to advocate in a sensible manner the claims of art, and to explain its true mission, Wilde's pilgrimage in our country may be the occasion, though not really the cause, of a considerable enlargement of the knowledge and love of art among our people; if not, æstheticism may cause a momentary flurry among certain classes, but the next absurdity that follows will take its place and cause it to be forgotten.

MUSIC TRADE JOURNALS.

WERE Solomon alive to-day, he would probably add to his proverbs one that would run something like this: *Of the publishing of music trade journals there is no end.* Every once in a while we are startled—or rather we are not startled—by the announcement that some genius is about to supply "the long-felt want of an able, impartial, reliable, etc., etc., trade journal." From time to time, also, a paper established to supply the "long-felt want of a musical magazine that would be, etc., etc.," discovering that the said want was not deeply enough felt to induce people to subscribe for it, concludes, as its last resource, to fill "the long felt want" for another trade paper. In all cases, these sheets pretend to have an immense circulation and correspondingly great influence, though, as a matter of fact, their regular editions consist of a few hundred copies, and their income is derived mostly from advertisements—which are read almost exclusively by the advertisers themselves.

And how are these advertisements obtained? By a persistent system of combined begging and blackmailing. The *modus operandi* is, briefly, this: Mr. A., a manufacturer of pianos, for instance, is approached, and is told that an account of his business would be interesting to the readers of the *Music Trade Screamer*, whose "immense circulation" is duly dwelt upon. He is politely asked to give the "reporter" (these papers always have a large array of reporters—on paper) the facts which will enable him to give a proper description of the instruments, factory, and business of Mr. A. to the half million of individuals who impatiently await the appearance of each succeeding issue of the *Screamer*. Mr. A., if he has not already been initiated, is charmed at the courtesy of the "reporter," and more charmed to think that his establishment should be deemed worthy of a special notice. The "reporter" departs, but, a day or two later, at farthest, returns with a more or less glowing puff of Mr. A., his instruments, and his business, which Mr. A. listens to with evident satisfaction, making now and then suggestions which the "reporter" adopts upon the spot. When the article has reached that stage of perfection which suits Mr. A., the "reporter" blandly asks him how many hundred copies of the paper containing the article he will want, and suggests that he ought to be a permanent subscriber to it, and a steady advertiser in its columns. Mr. A. discovers that he has gone too far to retreat with good grace, and succumbs to the tune of from one hundred to one thousand copies of one issue of the *Screamer* (for which he pays retail rates, of course), a subscription, and sometimes an "ad." He gets something for his money, to be sure: *experience*. But, like the traditional Spanish beggar, when soft words do not bring the required alms, when Mr. A. is approached the second time, for instance the blunderbuss is brought into play, and the victim is given to understand that if he does not accede to the demands of the *Screamer*, it will turn its mud batteries upon him, and injure him as far as possible; thus intimidation is resorted to to accomplish what cajoling can not compass.

Such, with one or two exceptions, perhaps, are the music trade journals of the United States. This the music trade understand as well as anybody, but, as a prominent piano maker once put it, when we expressed some astonishment at seeing his advertisement in one of the worst of these sheets, they think "the cheapest way to get rid of a dog is to give it a bone." To say nothing of the question of morals involved in the indirect encouragement of the crime of blackmail, though that surely is not an unimportant consideration, it may be at least doubted whether the wisest policy is to purchase the good-will of a dog by "giving it a bone," especially when the almost

immediate result is to bring around a crowd of other hungry curs, who must also be hushed in the same manner.

Doubtless, the music trade of this country is extensive enough to demand, and wealthy enough to support, say, two first-class trade-journals, but the wiser course would be to support only those which have shown themselves respectable, and to ruthlessly cut off all patronage from any journal that resorts to unfair means for obtaining the assistance of the trade. The result would be loud barking and prolonged howling for a short time, followed by the speedy death from inanition of the pests in question.

But, why should we take up this matter? First, because we can afford to, our own skirts being perfectly free from the contamination of the practices we here condemn; secondly, because, though ours is in no sense of the word a trade paper, yet the trade have recognized the straightforwardness of our course and the value of the REVIEW as an advertising medium, by giving us a more liberal patronage than they have vouchsafed to any other musical journal (trade or otherwise) published in America, and this, it seems to us, entitles them to some consideration of their interests; thirdly, because it is not only to the interest of our advertising patrons, but also to that of our readers, that the latter should know how much reliance is to be placed upon the praise or the condemnation bestowed upon this or that manufacturer by trade papers; fourthly, because no one else seems to have the "grit" to "speak out in meetin'" on this subject; and fifthly, because, as we have a whole arsenal of facts, which we only need a fair opportunity to use with telling effect, we throw the gauntlet to all offenders with the desire, rather than the hope, that they may pick it up and give us an opportunity to unmask our batteries and do some execution.

SINCE the piano is the universal instrument, would it not be both right and politic for the Cincinnati College of Music to offer its next prize for the best piano composition? The instrument for which the greatest composers of both past and present have written, ought to be good enough a vehicle for the musical thoughts of our new composers.

CHORUS MUSIC.

EVER since man began to sing, he has endeavored to enhance the beauty of his vocal music by combining many voices together and singing choruses. We can, of course, only judge of prehistoric music by the inference which is conveyed in the songs of savage and primitive nations, and among these the chorus is almost always the chosen means of vocal expression.

The earliest choruses must have been closely wedded to pantomimic gestures and dances. Among the aborigines of Australia, these chorus dances have attained a degree of development which could scarcely have been expected from so undeveloped a race.

In fact, among these, as well as other uncivilized tribes, we find the germ of the opera existing; that is, a combination of solos, duets, and choruses, with a rudimentary plot. Among the natives of New Zealand, we find these musical entertainments carried to a higher degree of perfection, and even simple harmony (thirds and sixths) is introduced. The plots of these incipient operas are divided into acts, in a manner that has anticipated Verdi by a few thousand years. Thus, if the history of a robbery is represented, the first act will represent the theft, the second the pursuit, the third the capture, and the fourth the punishment; containing, therefore, not only a regularly formed dramatic unity, but a moral somewhat in advance of *Carmen* or *La Traviata*. The first element of these early choruses has been rhythm, and that is one of the leading elements of chorus work to-day.

Ethnologists have been able, by the simple notes of some of these songs, to trace the migrations of some of the earliest nations. Thus, the choruses of some of the natives of Oceania are exactly like choruses sung on the coast of Africa; but it is dangerous to assume too much from an accidental resemblance.

The earliest missionaries in Canada found the natives to possess a chorus, of which the refrain was "Alleluia," and at once concluded that they had discovered the lost tribes of Israel. The resemblance, upon further investigation, proved to be a purely accidental one.

The love of rhythm found its strongest expression not only among the savage tribes of Africa, but among all the civilized nations of antiquity. In Assyria and in ancient Egypt, choruses were accompanied by a clapping of the hands in time with the melody, by a large number of performers whose whole duty seemed to be to supply this marking of the movement. The ancient Egyptians, we may add *en passant*, have been somewhat misrepresented to moderns. They were not a harsh or tyrannical people. Only in the case of the Jews were they aroused into strong measures of repression by the rapid increase of that people, and through the fear that the slaves might eventually become the masters. In the numerous sculptures and paintings of their social life, we very seldom find an overseer correcting his slaves; and we find these latter generally chatting at their work and exhibiting convivial pleasure in many ways, most especially, however, by singing during their work. Judging by the evidence preserved, the average Egyptian was generally better than all the other races of the same era. The various choruses which were sung during labor were accompanied, as usual, by hand-clapping; but, as it was impossible for all to suspend their labor to do this, the clapping was generally deputed to two or three performers. There is some inferential evidence that these songs had fixed choruses, but that the words to each verse were improvised by a solo singer.

The Scriptural choruses were derived, at first, directly from the Egyptian school of music (Music was so much an art in ancient Egypt that flourishing conservatories and training schools existed); and, even when King David had made his musical reforms and improvements, the psalms still aimed at loudness and rhythmic swing rather than at delicacy or refined effects.

In Greece, the chorus music found its greatest ancient development. Rude improvisations were discarded, and masterly poets furnished the words as well as the music for the choruses. The ancient Greek tragedies were, in fact, extremely close to the modern opera; and the earliest composers of Italian opera were actuated only by a desire to revive the Greek musical tragedy. Choruses in Athens were used on every available occasion; and, as the city had constantly several bands of vocalists in training (at the expense of some of the wealthiest citizens), there was never any lack of singers to carry out any idea which the poet-composers might write. Choruses were used to sing odes of congratulation to the victors at the Grecian games, precisely as serenades are brought, in modern times, to great personages.

Even in these highly developed and poetic choruses, the element of strongly marking the line was not lacking; but it was no longer done by bands of hand-clappers. The conductor himself furnished the pulsative effects, and in a very singular manner. He wore a large leaden shoe on one foot, and thumped with it a heavy accompaniment to the song, which also was intended to keep the singers in strict time. A similar custom existed even in recent days in Italy, where some orchestral leaders were in the habit of beating time with a stick, or a violin bow, against the music-stand.

Pantomimic effect was not lacking in the Greek choruses; for they were carefully trained in the art of dancing, which did not mean, as with us, a capering about, but a series of expressive actions with hands, face, and body (from above the waist), and served to further elucidate the meanings and emotions of the tragedies.

The choruses of the early Christians were by no means taken from the school of the Greek or Roman theaters. The worshippers of those days carefully avoided all customs which had, as they conceived, been contaminated by Pagan use. They were rather impromptu verses sung by a soloist, and echoed by a general chorus. A few centuries later, when the church was growing apace, the Greek system of music was adopted; but the songs were composed expressly for the sanctuary, and choristers were trained for the work. These ancient vocalists soon became rather vain, and were very fond of displaying their gifts inopportunely. Saints Ambrose and Gregory were obliged to draw them back again to dignified simplicity.

In the days of Charlemagne, the training of church choruses was a most important profession. Ill-taught and ignorant teachers made fortunes in Germany and France on every hand. Finally, these mediæval convention leaders were crushed through the efforts of Charlemagne himself, who imported competent instructors from Italy.

The choruses of the Church just previous to the Reformation were chiefly confined to professional singers, but the value of congregational singing was acknowledged by writing some masses which introduced popular tunes and in which the people were allowed to join. Luther seized upon this point, and, being an educated musician, soon elevated the popular hymnology to a much higher level. Yet almost all of the chorals attributed to the reformer are spurious. He probably composed but little, arranged and adapted much. The choral of Luther's time was far more free in its rhythm than the modern choral. In using the love song and even military airs of that period, care was taken in the adding of harmony, not to alter the rhythm so that it should seem unfamiliar; and the consequence was that the difference between secular and sacred song was not so marked as it became one hundred and fifty years later. The history of operatic choruses deserves more space than we can devote to it in a single article; but even in these the strong rhythms were at first well marked, and the difference between ancient and modern seems never to have been very great in the universal field of chorus music.—L. C. E., in *Musical Herald*.

W. W. GILCHRIST.

W. GILCHRIST, who has written the prize composition for the next Cincinnati festival, and who has been called by the opinion of competent men like Theodore Thomas, Carl Reinecke, of Leipsic, and Camille Saint-Saëns, of Paris, to take rank among the best composers of the age, is a little more than thirty-six years old. He was born in New Jersey, but when quite young went to Philadelphia, where he pursued his musical studies under the direction of Hugh A. Clark, at present professor of music in the University of Philadelphia. Mr. Gilchrist acquired his first fame as a singer. His voice is a pure baritone of fine quality and well cultivated, and would have brought him a successful musical career, only that he preferred the study of composition, to which his tastes have directed him. He is a hard worker, a lover of his art, and his productions have not hitherto received the recognition which they deserve. Last winter he secured the three prizes offered by the New York Mendelssohn Club, and that may be said to have been the starting-point of his reputation, which before then was well established in Philadelphia, and is now recognized throughout the musical circles of the country. Mr. Gilchrist is a great admirer of the classics, and yet he seems to belong to the new school, if we judge him by his latest works. The Cincinnati prize composition contains some magnificent choruses, with orchestral accompaniments, which ought to produce a grand effect. The subject is the 46th psalm, "God is our refuge and strength." The work contains only two solos for the soprano, with chorus. Its execution requires three-quarters of an hour, and it will be presented at the Cincinnati festival next May.

"PINAFORE" MODELS.

HO was the character of the admiral intended to satirize or represent?" asked a reporter of Alfred Cellier, the friend of Gilbert and Sullivan. "It has been generally supposed here that the great London news-dealer, W. H. Smith, lord of the admiralty in the cabinet of Disraeli, was the minister that Mr. Gilbert was trying to depict upon the stage."

"No," responded Mr. Cellier, "Smith was not in office when 'Pinafore' was written. Hugh Childers was the lord of the admiralty then. The character of Sir Joseph Porter, K. C. B., lord of the admiralty, was then intended as a representative of the class of cabinet ministers taken from civil life and put in stations they were unfitted for. Why, Childers went down to Portsmouth, the great naval station on the south coast of England, accompanied by a host of women relatives and friends and made the most extraordinary demonstrations, and gave orders and instructions of such an eccentric sort that the most diverting confusion followed. The port was in uproar. The mariners never had such a picnic before. Childers finished his visit by getting himself and his sisters and cousins and aunts thoroughly drenched before they reached dry land again. Gilbert happened to be at Portsmouth at the time, and of course those events were not lost upon him. He treasured them up, and the incidents of 'Pinafore' was the result. I have seen Childers' successor in office, W. H. Smith, at the theatre in London many times enjoying 'Pinafore' and laughing as heartily as any one at the satire and fun of the piece. But he did not stand for the picture, the character was only the stage representation of official absurdities under a Jingo administration."—Ez.

THE STUDY OF MUSIC.

AT HOME AND ABROAD.

AS the taste for the highest order of music is asserting itself throughout the civilized world, it becomes a matter of importance to persons gifted with musical talent to take into careful consideration the following question:

"Is it necessary or advisable for Americans to go abroad for a musical education?"

The writer of this article has reason to believe, from practical experience, and from close observation during a long course of study in Europe, that the facilities at the present time for acquiring a first-class musical education, are equal, and in many respects superior, in this country to those in Europe.

In order that this statement may not seem presumptuous, let us for a moment consider a few facts. The musical art is represented by the vocalists, instrumentalists, and composers of all nations, and among them American artists hold a distinguished position in the front rank, and in America the divine art must eventually excel.

Why not? The best European teachers and artists come to this country. Many of them make it their permanent home. The fresh and increasing interest in music in this country has attracted the eyes of the musical world. No artist of the old world but looks forward to a professional tour of America. It is here the golden harvest of his life is to be reaped.

Some of the best and most enterprising European teachers and artists establish themselves in our great cities, and imbuing the progressive spirit and energy of our people, put forth greater efforts and gather larger ideas than it would have been possible for them to conceive and carry out in Europe. They unite the learning acquired by years of labor in the old country with the enterprise and spirit of the new.

Such are the teachers whose valuable services can be had in our academies of music either in private or in class instruction. All that is needed on the part of the student is intelligent inquiry and discrimination to ascertain who and where these teachers are.

Unfortunately, many students earnestly seeking good instructors, are misled by ignorant or designing advisers and by false appearances.

It does not of necessity follow that the best players or singers are always the best or most successful teachers. The best teachers are those who, within a reasonable time, are able to develop the most artistic and correct players or singers. This naturally assumes that the learners have equal talent or genius.

There are many students of music that have a certain fondness for it, and mistake that fondness for talent. They never rise above mediocrity. There are others who possess wonderful talent, but are too indolent to put forth the requisite energy to excel as artists, and giving way to that indolence, forget in the summer-time nearly all they have learned during the remainder of the year.

It is the false idea that there is 'a royal road to music' that leads many persons to seek it in Europe. It is needless to say they are rudely undeceived there. However great the advantages, however numerous the facilities, however excellent the teachers, there are elsewhere all the world over, it is work, work, work, that makes the artist.

There is no reason why our music schools should not teach as well and as successfully as the European, and there are many reasons why they are to be preferred.

Not alone from America, but from the whole musical world, we draw our teachers. The energy, vim, and business qualifications of our directors are superior. Our school buildings are the largest, most convenient, and finest in the world; our air pure and healthful, and the distractions, enticements, and dissipations not so numerous, alluring and ruinous as they are in Europe.

A point not to be overlooked in selecting teachers and a place of musical education is the medium through which instruction is to be imparted. But it is a curious fact that while contemplating musical education, people will ignore every quality that constitutes an excellent and successful teacher, except his capacity to play or sing transcendently well.

Whilst we concede the vast advantage of this—the power of example—we must not forget that there are some other qualifications equally and as indispensable to the good teacher.

One of these qualifications is the faculty of imparting information which ought to be possessed by a teacher. However richly gifted a teacher may be as an artist, his talents are almost useless if they are accompanied by inadequate power of language—that medium of exchange of ideas between tutor and pupil. The teacher should be a master of that medium—the language that the pupil best understands.

And yet people send their children to Europe to learn music through a medium not one word or sign of which these children understand. The pupil must first learn the language of the tutor, or the tutor that of the pupil.

It is of prime importance that explanations which are difficult of comprehension should be made as clear as possible, and with as little loss of time as practicable. The medium, or language, therefore, in which instruction is given, should be so clear, graphic, concise, that a pupil will comprehend instructions at once and definitely.

Musical taste and cultivation, and the general knowledge of music, has made great strides in America in a very few years. This is shown by the wonderful results in the department of vocal music that have been attained.

A striking illustration of our vocal resources is found in our numerous opera companies that have been in the field for several seasons, whose performances have, as a rule, been superior to those of European companies that have visited us within the last few years.

The education of musical talent should begin in early childhood and continue through a succession of years until the pupil is independent of tutelage and able to study for himself.

This can easily be done in connection with other branches of education, if the school-teacher, instead of opposing the music-teacher by influencing parents to have their children give no attention to music until after having finished their schooling, will recognize the fact that a scientific course of study in music quickens the perceptive faculties as well as the emotions.

It takes so much longer to become a good player than it does to become a good singer, that in order to gain technical facility sufficiently to become a virtuoso upon any instrument, the necessary steps must be taken to secure this result by placing a child at an early age under the best possible instruction that can be obtained.

Now, in regard to the choice of an instrument, we know that no musical instrument has received such universal atten-

tion and study as the piano-forte. It has always been the favorite instrument of the best composers—on account of its completeness and adaptability to all styles of music.

Properly played, it presents almost the varied effects of a full orchestra, and can be made serviceable in a greater number of ways than any other instrument.

But for the very reason that it is the most popular of all instruments, it is subjected to the most abusive treatment at the hands of a majority of pianists.

It is really strange that so few players become artistic performers, or have any definite knowledge of what constitutes a correct and musical touch.

With the development of technical proficiency, very many players seem to think that the end of all is to attain great rapidity and strength, to the utter sacrifice of beauty, elasticity, and refinement. The importance of a scientific method in teaching the piano can not be too frequently alluded to.

In these days, when teachers of the piano can be counted by the thousands, it is only justice to those who have made the instrument the study of their lives to protest against the trashy style of so-called music that finds its way into almost every house in the land, and the ridiculous and presumptuous attempts of so many persons of both sexes to undertake to teach music after an experience of only two or three quarters of tuition, when possibly even this limited time may have been spent with an inferior teacher.

Our excellent feature of the Conservatory system in Europe, that does not obtain in our country, is that no person can enter for less than one year, although the course of study necessarily covers a much longer period of time, varying according to the grade of advancement of the candidate.

Now let us see, on the contrary, how pupils enter conservatories in this country.

They arrange to take lessons at the cheapest class rates from some teacher of distinction, who has earned his reputation by his natural talents and by long years of patient toil, and after taking only one or two terms, advertise themselves as teachers of his system, and in that way not only perjure themselves, but injure the reputation of the instructor. They thus practice a fraud and stab a reputation that has cost years of time and toil to acquire. This is the course pursued by some people who call themselves conscientious, good people, who would scorn and resent the imputation of theft in the common sense of stealing a dollar from a man's pocket. But which is the greater theft? "He that filches from me my good name robs me of that which not enriches him, but makes me poor indeed."

After studying the piano for a while, it is advisable for a student to take up the organ. Much of the music that is played on the organ is, properly speaking, piano music, and is just as much out of place performed on the organ as organ music would be if performed on the piano. Each instrument has its own peculiarities both in point of technique and style of music.

In regard to the cultivation and treatment of the voice, there is probably more discussion and unpleasant feeling than in respect to almost any other branch of musical education. There is no doubt that many voices are badly treated from ignorance on the part of the teacher and indiscretion on that of the pupil.

Experience in teaching singing is worth everything, and good common-sense ought always to be used. It is hardly possible to treat any two voices in the same manner; therefore the experience of a teacher is far more valuable than mere mechanical rules.

The subject of Harmony is beginning to attract special attention among students of music, and every teacher who is interested in the progress of music, and in the ultimate success of his pupils, should insist upon giving them a thorough understanding of the laws of Harmony.

The study of the voice, or of any instrument, should go hand in hand with the study of Harmony. For ordinary practical purposes it is not absolutely necessary for the musical student to go through a long course of counterpoint, canon and fugue writing, although it is to be strongly recommended when time and means permit; but for any teacher of music to be ignorant of the formation of chords, modulations, thorough bass, and all that belongs to the simple system of Harmony, is simply disgraceful.

A systematic treatment of this subject, together with a knowledge of what constitutes musical form,—namely, the construction of phrases and sentences,—will develop a tolerably good composer, even though the pupil be deficient in imagination or genius.

The system of teaching music in small classes of four or six pupils has many opponents among persons who are ignorant of its real advantages; but its most strenuous and its only dangerous and irreconcilable opponents are mainly among that class of teachers who are actuated by purely personal motives.

But investigation will make its advantages apparent to any unprejudiced mind, and in these days when a class instruction can be had from the very best teachers for the same amount of money that private lessons can be had from teachers of limited musical education, little experience, and less musical capacity, it behooves every thoughtful person to give the matter careful and intelligent consideration.

It is well known that the great power that leads to indisputable success is well-directed enthusiasm. But enthusiasm can only be kindled and kept brightly burning by an intense love of a subject or avocation, and by an honest and determined ambition to excel in it.

In what way can an enthusiastic ambition be more effectively stimulated than by bringing together persons interested in the same subject and striving for the same end? No pupil is so dull but that he will make some effort to advance when he is brought into direct competition with others. It is a crucial test, and by it parents can certainly ascertain whether their children have musical taste and talents or not, and whether their time and money might not be better spent in giving them some other kind of an education than in an art for which they have no aptitude.

To those who wish to educate themselves to teach music, the class system especially recommends itself. It imparts confidence in playing or singing in the presence of an audience, it teaches how pupils of different temperaments should be treated, and affords an invaluable insight to the art of teaching by constant example, and what is of vast importance to every student of music, and especially to teachers, it familiarizes them with a large amount of music and with many different authors. All this qualifies them to properly apply what they have been through themselves, and gives them judgment in regard to a correct application of judicious selections.

The most perfect system is undoubtedly a combination of private and class instruction, and it is always advisable to take lessons as frequently as possible; for progress in music, as in any other study, depends upon an almost daily intercourse with, and the constant influence of, the teacher.

The length of time devoted to each lesson is of less importance than the frequency of the lesson; as much harm is done

and the progress of the pupil seriously retarded by a wrong method of practice while away from the teacher.

This rule is of even more importance when applied to singing than to playing, and no teacher can be held responsible for the progress of a pupil unless he is regular in his attendance and conscientious in his studies.

The success of a pupil depends largely upon himself. We can lead a horse to water, but we can not make him drink, and though the pupil is with the best of teachers, his studies will amount to nothing if he does not realize the value of time and money, and apply himself with diligence, intelligence and enthusiasm.

Whilst upholding the excellence of public schools and the musical education in this country it can not be maintained that all our music schools and music teachers are equal to those in Europe. Where the field is large there are enterprises of great pith and moment, and there are others that are but mere bubbles.

We have as good teachers in every branch of art and science in this country as can be found in Europe; but as stated in the beginning of this paper, the student must find out who they are, and not allow himself to be drawn into worthless institutions by loud and persistent advertising.

Before registering at any Conservatory, he should find out the record of the institution and ascertain whether its mission is purely educational, or whether it is simply one of the numerous business enterprises with which Europe, as well as America, is afflicted.

Being satisfied as to these points, he may enter and go through the course of study and graduate, and I will venture the assertion, without fear of contradiction, that he will get more musical education in the same length of time than he could anywhere in Europe.

When he has graduated, he should by all means, spend one or two years in the principal European cities and enjoy to the fullest extent the rich musical feasts that will there await him; enjoy them as he will then be fitted to enjoy them, and be improved by them.

The reasons are many and potent why it is both unwise and dangerous to send students of music, not properly prepared and disciplined, to Europe for an education.

They are generally impressionable, genial, delicately-organized, and easily influenced and carried away by their feelings. The sources of amusement and dissipation in European cities are so numerous and varied, and the people so indulgent in regard to them, that the majority of Americans who have gone to Europe to study music have failed, not for the want of good teaching, but for the want of the necessary preliminary training, discipline, and musical education, and further and worse, they have failed on account of indulgence in fascinating and often immoral pleasure.

The student is discouraged and bewildered by the musical wealth suddenly thrust upon his sight, and the work to be done. He is overwhelmed by the multiplicity and excellence of the entertainments (which, as a rule, are very inexpensive as compared with the same grade in this country), and not having the patience to go back to his babyhood in art, and creep, walk, and finally run, he contents himself with a smattering of many things and becomes master of none.

Not long ago, a young American student of music committed suicide in Germany when he realized how much time he had wasted, and that he had so much before him to learn that he could never become a great artist.

He was a young man of exceptional talent, brilliant mind, and full of enthusiasm and ambition; endowed with all the qualities that form the artist, and had they been rightly directed in the beginning, he might have become an honor to himself and to his country.

But doubtless his parents were deluded with the idea that all that was necessary to make their talented son an artist, was to send him to Europe. He was roughly undeceived, and now the daisies blossom over another sad case of misdirected enthusiasm and buried hopes. May his fate serve "to point a moral and adorn a tale."—*Carlyle Petersteele, in Youth's Companion.*

ANNIE LAURIE.

THE following interesting memorandum concerning the heroine of the well-known ballad of "Annie Laurie" is from *Notes and Queries*:

"The birth of this young lady, so well known to many of your readers is quaintly recorded by her father, Sir Robert Laurie, of Maxwelltown, in the family register, in the following words:

"At the pleasure of the Almighty God, my daughter, Annie Laurie, was borne upon the 16th day of December, 1682 years, about 6 o'clock in the morning, and was baptized by Mr. Geo. Hunter, (of Glencairn.)"

"And his own marriage is given in the same quaint style: "At the pleasure of the Almighty, I was married to my wife, Jane Liddell, upon the 27th day of July, 1674, in the Tron Kirk of Edinb., by Mr. Annane."

"These statements I find in the valuable collection of manuscripts left by the late Mr. W. F. H. Arundell, and which his son, W. F. H. Arundell, Esq., of Barjarg Tower, Dumfriesshire, has kindly allowed me to examine and make use of. They contain a vast fund of curious information respecting the antiquities and county families of Dumfriesshire. Many of your readers will know that Annie was wooed by William Douglas, of Fingland, in Kirkcubrightshire. Her charms are thus spoken of in his pathetic lyric, 'Bonnie Annie Laurie':"

"Her brow is like the snow-drift,
Her neck is like the swan;
Her face it is the fairest
That e'er the sun shone on;
That e'er the sun shone on,
And dark blue is her eye,
And for Bonnie Annie Laurie
I'd lay me down and die."

"She was however obdurate to his passionate appeal, preferring Alexander Fergusson, of Craigcrook, to whom she was eventually married. This William Douglas was said to have been the hero of this well-known song: 'Willie was a Wanton Wag.' Though he was refused by Annie he did not pine away in single blessedness, but made a runaway marriage with Miss Elizabeth Clerk, of Glenboig, in Galloway, by whom he had four sons and two daughters."

A LADY friend of ours called the other day and stated that her husband had seen St. Jacobs Oil advertised in our paper; he used it for rheumatism and was convinced of its merits.—*Cambridgeport (Mass.) American Protestant.*

My Little Darling.

Mein kleiner Siebling.

Composed by

A. CARLOS COMEZ.

ALLEGRETTO.

The piano introduction is in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The bass line is in the bass clef, starting with a quarter note F#3, followed by eighth notes G3-A3, B3-A3, G3-F#3, and a half note E3. The piece is marked with a piano (p) dynamic and includes a crescendo (cres.) leading to a forte (f) dynamic. The introduction concludes with a final chord in the treble clef (G4-A4-B4-C5) and a half note F#4 in the bass clef.

2. Mein klei-ner Lieb-ling was frägst du wo-hin denn? Trau-e den Wel-len, o trau - e der Lieb', Die gan - ze
1. Mein klei-ner Lieb-ling, o nicht län - ger zög' - re, Denn in mein' Schiff-lein sind Blu-men für dich, Die wei - sen

The vocal melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment is in the bass clef, starting with a quarter note F#3, followed by eighth notes G3-A3, B3-A3, G3-F#3, and a half note E3. The piece is marked with a piano (p) dynamic and includes a crescendo (cres.) leading to a forte (f) dynamic. The melody concludes with a final chord in the treble clef (G4-A4-B4-C5) and a half note F#4 in the bass clef.

1. My lit - tle dar - ling oh no lon - ger fal - ter, For in my barque I've a cush - ion of flow'rs, White waves are
2. My lit - tle dar - ling why ask where we're tend - ing, Trust to the cur - rent, oh trust all to love! For all night

2. Nacht wird nur spre - chen von Lie - be, Die gan - ze Nacht soll nur zeu - gen von Lieb'.
1. Wel - len sie glei - chen dem Al - tar, Und selbst die Ster - ne jetzt lieb - äü - geln sich.

POCO RALL. ten. A TEMPO.

The vocal melody is written in the treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment is in the bass clef, starting with a quarter note F#3, followed by eighth notes G3-A3, B3-A3, G3-F#3, and a half note E3. The piece is marked with a piano (p) dynamic and includes a crescendo (cres.) leading to a forte (f) dynamic. The melody concludes with a final chord in the treble clef (G4-A4-B4-C5) and a half note F#4 in the bass clef.

1. sport - ing re - sem - bling an al - tar, While e'en the stars now are spark - ling with love.
2. long I will tell thee I love thee, And all night long that fond love I will prove.

2. O mein klei - ner Lieb-ling,
1. O mein klei - ner Lieb-ling,

o komm' komm' zu dem
o komm' nicht län - ger

1. Oh my lit - tle dar - ling, oh come no lon - ger
2. Oh my lit - tle dar - ling, oh come come to the

8

2. See, o komm, sieh' ich geh' Für die - - se treu - - e Lie - - - be Dein
1. zög' - re, nicht län - ger zög' - - - re, Und wenn du mir's wirst sa - - - gen, Soll's

1. fal - ter, no lon - ger fal - - - - ter, And when thy lips shall tell me, The
2. sea, o come, love, with me With smiles and ra - diant kind . - - ness Thy

2. Herz Be - weis wird sein Der See ist wie der Him - - mel, Da
1. Schiff - lein See - gel tra - - - gen; Und weit, weit weg im O - - - cean Die

1. sail shall hoist - ed be And far a - way 'mid o - - - cean The
2. heart will prove each sigh The sea is like the Heav - - - en, Up-

2. ster - - bend geh' ich ein!
 1. Well'n be - grü - sen dich;

ja, ja, da ster - bend, ster - bend geh' ich
 und weit, weit weg die Well'n be - grü - sen

1. waves shall wel - come thee,
 2. on its breast I'll die,

and far a - way the waves shall wel - come
 oh, yes, I'll die, up - on its breast I'll

2. ein
 1. dich

Mein klei - ner Lieb - ling, o komm' jetzt mit mir, o komm' mit
 a tempo. ten.

1. thee My lit - tle dar - ling oh come now with me! oh come with
 2. die " " " " " " " " " " " " " " " "

1 & 2. mir, Ach komm', mit mir, mir zu dem

1 & 2. me! Ah come with me! me to the

1 & 2. See komm', komm' mit mir!

1 & 2. sea with me, with me!



LESSON TO JEAN PAUL'S "LA SONNAMBULA."

BY CHARLES KUNKEL.

A. This introductory movement must be played with freedom and animation. To accomplish this end, care must be taken to play all the octaves and chords with elasticity, from the wrist and not from the arm. Thus only can a free, full tone be drawn from the instrument.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a half notes or three quarter notes to each second.

C. Pay careful attention to the proper use of the pedal as marked, otherwise the harmony will be marred. Likewise, observe the fingering of the chords.

D. Where double fingerings are indicated, choose the one which will enable you to play the passage best. It may also be here remarked that the fingering throughout the piece should be carefully taken as marked.

E. The following ten measures serve to lead (modulate) to the key of E flat connecting the first and second movements.

F. Arpeggios must always be played from the lowest note upward, never striking two notes at the same time.

As written: Execution: Bad:




This applies to all arpeggios, no matter how many notes a chord may contain. Students should heed this remark, as shown in example, carefully, as forty-nine out of fifty players fail to observe this rule. The run following this chord must be played very evenly and with vigor.

G. Here a chance is given for the player to show refined feeling and taste of execution. This beautiful melody must be rendered with simplicity and warmth. All the dynamic marks should be scrupulously observed. Be careful not to sustain the chords of the accompaniment any longer than the value of the notes; also play the accompaniment several degrees more softly than the melody. The rendering of a melody like this shows at once whether the performer is a good one or a bungler. The phrasing as indicated is also of the greatest importance.

H. Emphasize the melody somewhat; however, do not force the notes. The melody is represented by the notes with stems turned upwards. Play the accompanying figure of sixteenth notes very fluently and evenly.

I. These six notes should be given very gracefully and delicately. They must appear as an echo to the preceding notes.

K. Observe well the *cresc.* This *crescendo* leads to the *f* in the next measure, which is the climax of this movement. As there are but six eighths (chords) from this *crescendo* to the *f*, each succeeding chord must be struck with a considerable increase of power until the climax is reached.

L. Heed the phrasing and . Render the runs as evenly as possible; make a gradual *diminuendo* until the end of the movement. Great care should be taken to strike the notes clearly on the first and seventh beat with both hands. The effect is a very beautiful one if the separation and afterwards the contraction of the parts, as the run progresses, is well defined by the notes on these beats.

M. These ten measures are an interlude to the next movement.

N. The chief points in the playing of this charming melody is grace, delicacy, and refinement. Too much care can not be devoted to all of the details: Phrasing, light and shade, freedom of touch, the fingering, etc., etc.

O. Render the bass *staccato*; also do not hurry. Should counting by quarters trouble you, count by eighths.

P. Remarks made at A applicable here.

Q. Special vigor should be employed here.

R. From here to the end a steady increase in strength, as well as in velocity, should be made.

Closing Remark.—After having studied this charming fantasia of Jean Paul's carefully by this lesson, the best thing to do is to study it with a good teacher, who can never be supplanted by any lesson on paper, as there are hundreds of matters of detail which only an experienced teacher can impart to the student, either orally or by practical illustrations at the instrument, the latter being the most important.

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La Sonnambula.

Composed by

[No. IV of JEAN PAUL'S Operatic Fantasies, which is also arranged as a Duet.]

JEAN PAUL.

B
ALLEGRO. M.M. $\text{♩} = 128$.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature is one flat (B-flat). The time signature is 6/8. The tempo is marked 'ALLEGRO. M.M. 128'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'A' and 'mf'. The second system has a 'Ped.' marking. The third system has 'cres' and 'cen' markings. The fourth system has 'f' and 'p' markings. The fifth system has 'f' marking. The sixth system has 'f' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. Treble staff: *f*, *p*, *ff*, *sf*, *p*. Bass staff: *p*, *ff*, *sf*, *p*. Pedal marks (asterisks) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Second system of musical notation, marked with a **D** above the treble staff. Treble staff: *p*, *mf*. Bass staff: *p*, *mf*. Pedal marks (asterisks) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble staff: *p*, *p*. Bass staff: *p*, *p*. Pedal marks (asterisks) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble staff: *cres.*, *f*, *ff*, *p*, *ritard.*, *f*. Bass staff: *cres.*, *f*, *ff*, *p*, *ritard.*, *f*. Pedal marks (asterisks) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble staff: *f*, *p*, *p*. Bass staff: *f*, *p*, *p*. Pedal marks (asterisks) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Andante sostenuto M.M. 160.

First system of musical notation for piano. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 12/8. The tempo is marked "Andante sostenuto M.M. 160." The first measure contains a whole note G in the treble and a whole note G in the bass, with the instruction "p semplice." below. The system includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The system concludes with a double bar line and a repeat sign.

Second system of musical notation for piano. The treble staff continues with complex figures and fingerings. The bass staff features a series of chords and single notes. The system includes a dynamic marking of "molto espressione." and a repeat sign. The system concludes with a double bar line and a repeat sign.

Third system of musical notation for piano. The treble staff continues with complex figures and fingerings. The bass staff features a series of chords and single notes. The system includes a dynamic marking of "pp" and a repeat sign. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation for piano. The treble staff continues with complex figures and fingerings. The bass staff features a series of chords and single notes. The system includes a dynamic marking of "f" and a repeat sign. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation for piano. The treble staff continues with complex figures and fingerings. The bass staff features a series of chords and single notes. The system includes a dynamic marking of "f" and a repeat sign. The system concludes with a double bar line and a repeat sign.

8-----

dim.

cres.

ff *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

8-----

p *cres.* *rall.* *a tempo.*

Ped. Ped. Ped. Ped.

8-----

rall. *a tempo.* *rall.*

Ped. Ped. Ped. Ped. Ped.

L a tempo.

p

Ped. Ped. Ped. Ped. Ped.

p *pp*

Ped.

Allegro. M.M. ♩ = 160.

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and includes fingerings 4 3 2 3 1 and 4 3 2 3 1. The bass staff includes a piano (*p*) dynamic and a fingering 5 1. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Moderato. M.M. ♩ = 132.

Musical notation for the second system. The treble staff includes fingerings 5 8, 1 5 8, and 3 2 N 1. The bass staff includes a piano (*p*) dynamic and fingerings 4 4 4 5. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Musical notation for the third system. The treble staff includes fingerings 3 1 5, 1 2 4 3 2 1, 2 4 3 1 2, 3 2, 1, 3 1 3, 1, 4 2 1, and 3 1. The bass staff includes a forte (*f*) dynamic and a fingering 4. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Musical notation for the fourth system. The treble staff includes fingerings 1 3, 1 4 2 1 4 3, 2, 2 1, 5, 1 3 4, and 1 3. The bass staff includes a forte (*f*) dynamic, a fortissimo (*sf*) dynamic, and fingerings 4, 3, 5, 2, 4, 3, 2, 5, 3, 2, 1, 3, 5, 3, 2, 4, 3, 5. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff includes fingerings 1 3 4 2 1, 2 1, 5, 4 3 2 1 3, 1 3 2, 1 3 2, 1 2 3 5 3, 1 2 3 5, 2 3 5, and 2 3 5 3. The bass staff includes fingerings 1 3 3 5, 2 4 3, 1 2 5, 3 5, 3, 5, 2, 1 3, 1 3, 1 2 4, and 1 2 5. Pedal markings (Ped.) and asterisks (*) are present below the staff.

cres - - - - - cen - - - - - do.

Musical notation for the sixth system. The treble staff includes fingerings 1 3 2 4, 1, 3 2 4 2 3, 3 2 4 2, 1 2 3, 4 5 3 2, and 1 2 3. The bass staff includes a forte (*f*) dynamic and fingerings 1 2 5, 1, 3, 5, 12, 4, 5, 3, 2. Pedal markings (Ped.) and asterisks (*) are present below the staff.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and includes a prelude (Prd.) and a main section. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The piece begins with a treble clef and a key signature change to three flats. The first staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff provides a harmonic accompaniment, featuring chords and single notes. The piece concludes with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a simple melody with a few chords. The voice part is in the upper register, featuring a melody with many grace notes and a final flourish. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part is marked with a forte (f) dynamic in the second system. The voice part is marked with a forte (f) dynamic in the second system. The score is written in a style that is typical of early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a bass line with chords and single notes. The voice part is in the upper register, featuring a melody line with chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part includes a dynamic marking of *p* (piano) in the fifth measure. The voice part includes a dynamic marking of *f* (forte) in the fifth measure. The score is written in a style that is typical of early 20th-century musical notation.

Musical score for "La Sonnambula—7." featuring two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The score includes various musical notations such as notes, rests, and dynamic markings. The lower staff has the following markings: *cres*, *cen*, *do.*, *f*, *sf*, and *ff*. The score is divided into measures by vertical bar lines. At the bottom left, the text "[La Sonnambula—7.]" is present.

CHARMING WALTZ.

“Honeysuckles” No. 9.

(WALDTEUFEL.)

Arranged by CARL SIDUS.

OP. 77,

Cantabile.

Scherzando.

mf

Ped.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various note values and rests, including a final measure with a fermata. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks at the end of the first, second, and third measures. Fingerings are shown with numbers 1-5. The score is divided into measures by vertical bar lines, with some measures containing multiple bar lines.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part is in treble and bass clefs. The voice part is in treble clef. The score consists of 8 measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part has a melody line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is for a piano and voice. The piano part is in treble and bass clefs. The voice part is in treble clef. The score consists of 8 measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part has a melody line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is for a piano and voice.

First system of musical notation. Treble and bass staves. Treble staff features eighth-note triplets and sixteenth-note patterns. Bass staff features chords and a dynamic marking of *f*. Rehearsal mark 8 is indicated at the beginning. First ending bracket labeled '1' spans measures 3-6. Second ending bracket labeled '2' spans measures 7-8.

Second system of musical notation. Treble staff continues with eighth-note patterns. Bass staff includes a *Ped.* (pedal) marking and a repeat sign. A *Giocoso.* tempo marking appears above the treble staff in measure 5. Rehearsal mark 8 is indicated at the beginning of the system.

Third system of musical notation. Treble staff features sixteenth-note runs and eighth-note patterns. Bass staff features chords and a dynamic marking of *f*. Rehearsal mark 8 is indicated at the beginning of the system.

Fourth system of musical notation. Treble staff features sixteenth-note runs and eighth-note patterns. Bass staff features chords and a dynamic marking of *f*. Rehearsal mark 8 is indicated at the beginning of the system.

Fifth system of musical notation. Treble staff features eighth-note patterns and chords. Bass staff features chords and a dynamic marking of *f*. Rehearsal mark 8 is indicated at the beginning of the system.

Sixth system of musical notation. Treble staff features eighth-note patterns and chords. Bass staff features chords and a dynamic marking of *f*. A *CODA.* marking appears above the treble staff in measure 5. Rehearsal mark 8 is indicated at the beginning of the system.

Ped. * Repeat from beginning, without repeating the parts, to then go to CODA.

[Charming Waltz-2.]

CONCERT POLKA.

Composed by

CLAUDE MELNOTTE.

(This piece is also published as a Solo.)

Polka time.

SECONDO.

Primo. 8 ----- Primo. 8 -----

f *f* *p*

Ped. *

1st Time. 2^d Time.

f *f* *f* *sf*

Ped. *

mf *cres.* *mf* *cres.*

Ped. *

mf *cres.* *mf* *cres.*

Ped. *

CONCERT POLKA.

Composed by

CLAUDE MELNOTTE.

(This piece is also published as a Solo.)

PRIMO.

Polka time.

8

f

p

Ped. *

8

1st Time

8

2d Time.

f

p

f *cres.* *sf*

Ped. *

8

mf *cres.*

Ped. *

8

cres. *f*

Ped. *

SECONDO.

FINE.

First system of the SECONDO section, measures 1-8. The music is in G major (one sharp) and 2/4 time. The right hand plays a series of chords, starting with a piano (*p*) dynamic and increasing to *cres.* and *f sf*. The left hand plays a simple bass line with fingerings 1, 2, 1, 2, 1, 2, 1, 2. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, 7, and 8.

TRIO.

First system of the TRIO section, measures 1-6. The right hand continues with chords, and the left hand has a more active bass line with fingerings 5, 3, 1, 4, 3, 4. Pedal points are marked at measures 1, 3, 5, and 6.

Second system of the TRIO section, measures 7-12. This system includes first and second endings. Measures 7-8 are marked '1st Time.' and measures 9-10 '2d Time.' Fingerings are provided for the right hand: 5 3 1, 5 3 1, 5 4 2, 5 4 1, 5 4 2, 5 3 1. The left hand continues with a bass line. Pedal points are marked at measures 7, 9, 11, and 12.

Third system of the TRIO section, measures 13-18. Measures 13-14 are marked '1st Time.' and measures 15-16 '2d Time.' Fingerings for the right hand are 5 1, 3 2, 3 2, 3 5. The left hand continues with a bass line. Pedal points are marked at measures 13, 15, and 18.

Fourth system of the TRIO section, measures 19-24. Measures 19-20 are marked '1st Time.' and measures 21-22 '2d Time.' Fingerings for the right hand are 4, 3, 4. The left hand continues with a bass line. Pedal points are marked at measures 19, 21, 23, and 24.

PRIMO.

8

f

f *cres.* *f sf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

FINE.

TRIO.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The tempo is marked "Allegretto". The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano accompaniment features a prominent triplet in the right hand in measures 1, 3, 5, and 7. The vocal line is in the soprano register. The score includes dynamic markings such as *mf* and *f*, and performance instructions like "Ped." and "f". The piece concludes with a final chord in measure 12.

8

1st Time. 2d Time.

4 3 2 1 3 2 1 1 5 4 2 1 5 2 5 1 4 2 1 1 5 3 2 1 5 1 2 4 1 4 5 2 4 1 5 1

Ped. * Ped. * Ped. * Ped. *

8.

1st Time.

2d Time.

Ped. *

Ped. *

Ped. 5 *

8

2 3 4 3

2 3 2 1

2 4

2 3 2 1 2

1 3 5 2

1st Time. — () 2d Time.

f

f

3 1

3 5

3 1

3 5

5 3 1 4

2

3 2 1

3 2 1

3 2 1

When We Two Parted.

Die Abschiedsstunde.

Poem by LORD BYRON.

Music by FRED. W. WOLFF.
OP. 5, No. 2.

WITH FEELING.

2. Wir schie - den ge - heim, Noch fühl' ich den
1. Die Ab-schieds-stun - de Bracht Thrä-nen, kein

1. When we two part-ed In si-lence and
2. In se-cret we met, In si-lence I

2. Schmerz — Gern möcht' ich's an-ders reim' — Be-trog nicht dein Herz? Sollt' st du je tref - fen mich
1. Wort, Wie brann - te die Wun-de, Für jah - re ging's fort; Du wur - dest bleich und kalt,

1. tears, Half bro - ken-heart - ed, To sev - er for years, Pale grew thy check and cold,
2. grieve, That thy heart could for-get, Thy spir - it de - ceive. If I, should meet thee

2. Hier in der Zeit, Wie könnt' ich grü - sen dich! — Mit Thrä - nen und Leid!
1. Käl - ter dein Kuss — Von je - ner Stun - de galt Nur bitt' - res Muss.

1. Cold - er thy kiss; Tru - ly that hour for - told Sor - row to this.
2. Af - ter long years, How could I greet thee? — In si - lence and tears!

Suspensions from Subdominant to Dominant 7th.

Ex. 324.

§ 172. The chords of the Tonic, Dominant and Subdominant are the three principal chords. They contain the seven tones of the scale. These seven tones, heard in single succession, form the basis of the entire musical system in a melodial sense. Heard in the harmonies of the three principal chords, they constitute its harmonical foundation.

Major and Minor.

§ 173. There are two modes in music: the Major and Minor modes. The word mode means character, kind or style. The scale, with its seven natural tones, represents the major mode in a melodial sense. When its third and sixth tones are depressed by half a step (semi-tone), it becomes the representative of the minor mode.

Ex. 325.

Major and Minor Chords.

§ 174. The particular character of a three-toned chord is determined by its principal third, that formed by its foundation tone and the tone one third above it.

Ex. 326.

HARMONY.

145

§ 175. In the first inversion of Triads these proportions are reversed, and we have the apparent anomaly of minor chords with major intervals. Again, the first inversions of major chords contain principally minor intervals.

Ex. 327.

This shows that the difference between major and minor is exclusively caused by the character of the *principal third* in a three-toned chord.

§ 176. Mere intervals, therefore, are major or minor relatively only, for the same interval may belong with equal title to either of the two modes.

Four-toned or Dissonant Chords

in their relation to the major and minor modes.

§ 177. The principal of these, the chord of the Dominant 7th, is common to both the major and minor modes, for its third is the Leading Tone, which remains unaltered in the minor scale of the same key note. (See Ex. 328). Thus is *b* the leading tone of both C major and C minor. All other 4 toned or dissonant chords, while they are positively neither major nor minor, have a more or less pronounced leaning to one or the other of these two modes. This will be more clearly shown when we shall arrive at the study of 4 toned chords.

Complete Major and Minor Keys.

§ 178. A complete major or minor key is represented, in a melodial sense, by the diatonic scale, in an harmonical sense, by the principal chords of the Tonic, Dominant and Subdominant.

The Formula of a Complete Key.

Ex. 328.

In the change from Major to Minor, two of the three principal chords, Tonic and Subdominant, undergo alteration, that of the Dominant, which has for its principal third the leading tone, remains unchanged.

The Major and Minor Scale.

§ 179. The natural diatonic scale contains both the major and minor modes. In reality the major scale is the natural scale; the minor is accessory to the major scale, and formed from it.

Ex. 329.

Ex. 330.

§ 180. The reader will now plainly perceive why the minor scale has its peculiar form, and why the augmented (extreme) second is one of its intervals. The minor scale, as we have it at III, is the fundamental modern minor scale. Augmented intervals, however, are rather exceptional in vocal writing, and the minor scale requires therefore some modification to make it more flowing, by removing the extreme second between the sixth and seventh tones. The flowing is the result of vocal necessity.

VOCAL MINOR SCALE.

Ascending. Descending.

Many musicians regard the descending extreme second as not unsympathetic and admit the vocal minor scale in the following shape:

We prefer to reject this scale, as an unnecessary mixture of the harmonic and melodic (vocal) minor scales, and as inconsistent with the original object of the vocal minor scale.

HARMONY.

147

Ex. 331.

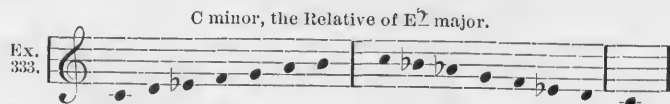
NOTE.—The Melodic or Vocal Minor scale is formed of two nearly perfect Major Scales. Ascending, it strongly resembles A major, and descending, it contains the seven natural tones of C major. At Ex. 328 we obtained the minor mode by lowering the 3d and 6th of the Formula in the major mode. At Ex. 330 the minor chords were formed of the seven natural tones of the major scale. The process of obtaining the minor mode differs in these two cases, but the result is the same. In each case two of the three principal chords have minor principal thirds, while the third chord, that of the Dominant, remains unaltered. In the same manner a minor scale may be formed by lowering the 3d and 6th tone of any major scale by a semi-tone, or else a *relative minor* scale may be found a minor third below any major scale.

Ex. 332.

The Vocal Minor Scale is a modification of the Harmonic Minor Scale, as mentioned before, and may be formed of either of the two Minor Scales at Ex. 332, Nos. 2 and 3.

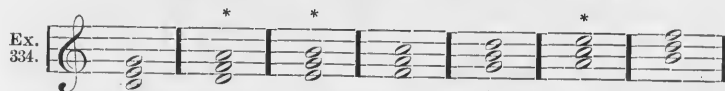
§ 181. Both Minor Scales at Ex. 332 are closely related to C major, but A minor properly bears the name of the Relative Minor Scale of C major.

C minor with its flats leans more to E \flat major, and is its relative minor. By changing the Harmonic scale of C minor into the melodic, we obtain the following:

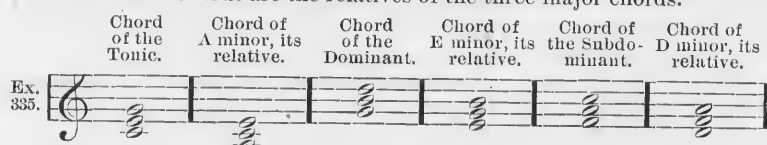


This produces, *ascending*, a scale strongly resembling C major, and *descending*, the seven natural tones of E \flat major. The same relations are held between the other major and minor scales.

The three Principal Minor Chords.



§182. Among these seven Triads formed by natural tones upon the seven tones of the scale, three are major and three are minor. The three major chords of Tonic, Dominant and Subdominant are familiar to the reader. The three minor chords are the relatives of the three major chords.



§183. All these minor chords are situated a minor third below their related major chords. Each major chord is related to its minor chord (and *vice versa*) in the third.

Relationship in the Third.

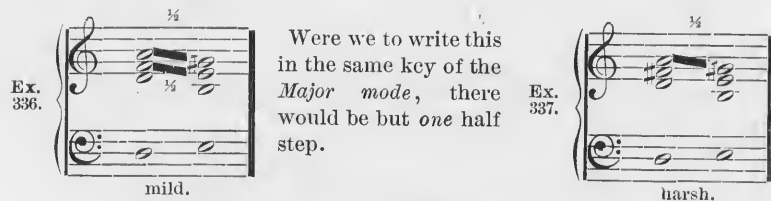
§184. *Relationship in the Fifth* (such as exists between the chords of the Tonic and the remaining two principal major chords), and *relationship in the Third* (such as is held by the three principal major to the three principal minor chords), are the two most important kinds of relationship.

§185. All chords of the same key (for instance of C), which are related to each other in the 3d, have two tones in common. From this we might, at first sight, conclude that they are more closely related than those related to each other in the 5th, which have but one tone in common; this however is not the case, but it may be truly said that they bear a greater *resemblance*

to their relatives, if not greater relationship. The very fact that chords, related in the 5th, are more *contrasted*, makes their relationship one of greater significance.

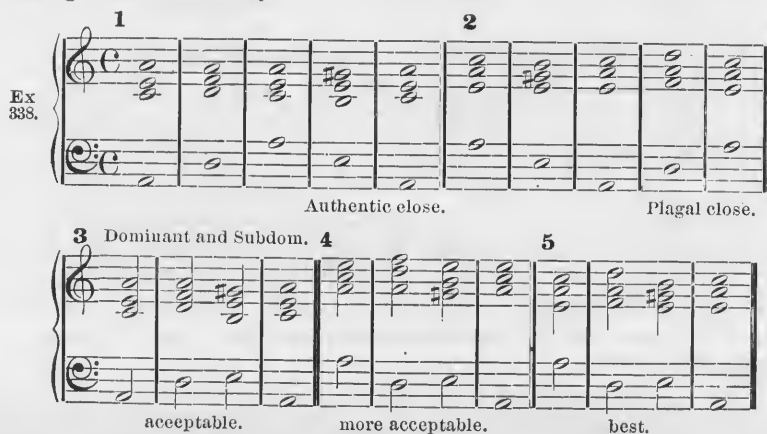
Relationship of the three Minor Chords among each other.

§186. The three minor chords hold the same relationship among each other as that which enchains the three major chords, i. e., there exists among them relationship in the Fifth. The chords of the *Dominant* (with leading tone) and *Subdominant*, though unrelated, follow each other much more easily than those of the major mode, because they have the additional *melodical* bond of a half step.



Successions of the Minor Chords similar to those of the three major chords.

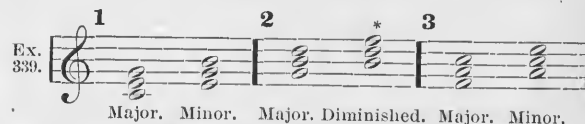
§187. The chord of the Dominant, as before explained, retaining the leading tone, remains major.



NOTE.—Taken as in the A minor key, independent of that of C, the chord of A minor is the chord of the Tonic, and the other two are its Dominant and Subdominant. But were these chords merely to occur temporarily in a chord series in the key of C major, they would then be accessory and relative (modulating) chords only, not chords of the Tonic, Dominant and Subdominant.

Other Chords related in the Third.

§188. There are chords related in the third to the three major chords, situated a major third above them. These are likewise closely related, but in a less degree than those situated a minor third below, for they have not the foundation tones of their relative major chords in common.



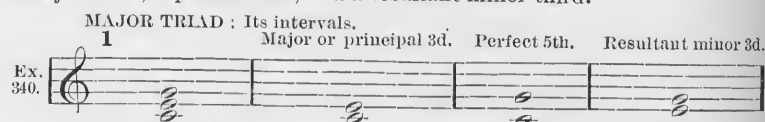
NOTE.—The Triad at 2, marked with a star, is the 3 toned chord built upon the 7th tone of the scale. It is called the Diminished Triad, and will receive explanation hereafter.

General Laws of Relationship.

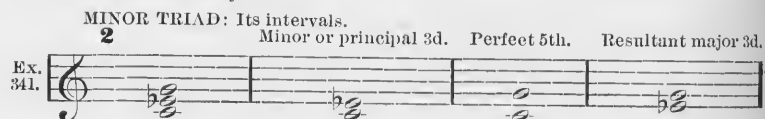
§189. Keys, chords or scales are harmonially related to each other either in the Fifth or in the Third. Those situated at a second (large or small) from each other have no harmonial relationship. They can only be related to each other in a melodial sense.

Distinguishing Character of the Major and Minor Modes.

§190. Major and minor chords are formed of precisely the same tone elements and intervals, these latter merely differing in the manner of their superstructure. In describing a major chord, we may say that it consists of a major third, a perfect fifth, and a resultant minor third.



Of a minor chord we would say that it consists of a minor third, perfect fifth, and resultant major third.



Or taking the relative minor chord of C for an example:

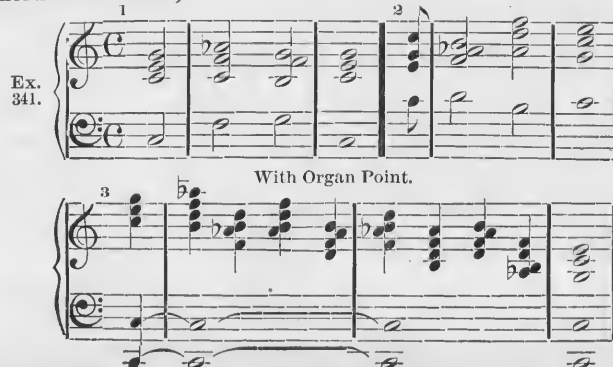


§191. The Major third is strong, bright and full of life; the Minor third subdued, sympathetic and tinged with melancholy. These characteristic traits may further be varied and shaded by the aid of contrasted consonant and dissonant harmonies, and by the power of melody and rhythm.

The character of a chord depends consequently entirely upon its principal third, its only diatonically alterable interval. Examining the three principal chords of a complete key, we find that there are only two intervals diatonically alterable, namely the principal thirds of the chords of the Tonic and Subdominant, that of the Dominant being exempt of alteration since it consists of foundation and leading tone. Thus we see that the difference between the major and minor modes—investing them with such striking characteristics—resides exclusively in the two alterable thirds of the chords of the Tonic and Subdominant. We can also understand now why the minor scale must have its well known peculiar succession of tones.

A Hybrid Mode.

§192. There is a mixture of the major and minor modes possible, frequently used by modern composers. It is of a character exceedingly impressive and well suited for dramatic effect. The classical writers have occasionally introduced it. We find it by fragments in the Adagio of Beethoven's Sonata, op. 31, No. 2. In this hybrid, or mixed mode, the 6th is minor (principal third of Subdominant), and the third major (principal third of the chord of the Tonic):



FLUTES AND FLUTE PLAYERS.

ACCORDING to Horace, the flute was at first very small, and it produced feeble sounds. This instrument gradually grew larger and more important, and, bound in brass, it rivalled the sound of the trumpet of ancient times. There were Lydian, Pythian, and the deep-toned Phrygian flutes, the latter being used to accompany martial dances, and also on grand and solemn occasions, on account of loudness of their tones. At the time when Thebes was destroyed, one statue alone was preserved, on which was inscribed, "Greece has declared that Thebes has won the prize upon the flute." It requires great exertion to blow well upon the flute, and it was not an uncommon occurrence for a flute player to die from the rupture of a blood vessel. An ancient distich ran thus:

Nature gave brains to flute players, no doubt,
But, alas, all in vain, for they soon blow them out.

Lucian mentions a young flute player, named Harmonides, who died from exhaustion while performing at the Olympian games. Flutemakers and flute players gained immense sums of money. A fee equal to five hundred dollars was paid to a famous flute player. Ismenias, according to Lucian, paid three talents (a sum equal to \$1,500) for a flute. Flute players lived in great state. "He lived like a flute player" was a common adage. Ismenias was once engaged to play the flute at a religious sacrifice to accompany the dance. His employer, impatient at the non-appearance of the expected omen, snatched the instrument from him and commenced to play. The omen appeared.

"You see," said he to Ismenias, "that to play well is the gift of the gods."

"Most truly," replied the great flute player; "when I played the gods were so ravished that they delayed the omen in order to listen to me; when you played, they hastened the omen to silence your noise."

MAGIC'S WONDER.

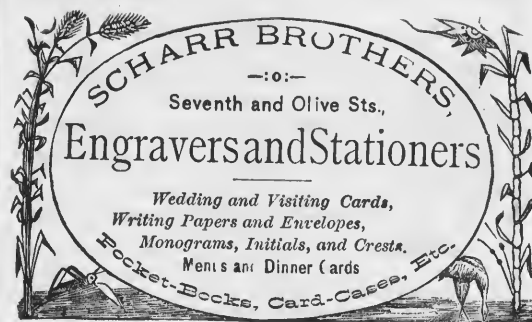
"While in London, England, a short time ago," said the professor, "our Oxford-street waiter was made the victim of a practical joke. One morning, as this tonsorial artist sat reading his newspaper, he was startled by seeing a young man enter in a very excited manner, who, throwing, rather than seating, himself in the chair, demanded a shave *instantly*. The barber, who was a ready fellow, at once set about obeying the commands of this excited and hurried guest. With a rapidity that surprised himself, he shaved the right side of his customer's face, and then immediately turned to the left. That side he also shaved with cleanliness and dispatch, but, judge of his surprise, when his customer demanded to know in tones anything but pleased why he did not shave the right side. The poor bewildered barber was almost certain that he had done so, but perceived to his surprise that the side in question was covered with jet-black hair. Again he shaved it, but while he did so, to his surprise and horror, the hair was growing on the other side. Thus it continued for an hour. While he shaved one side, he could actually see the hair growing on the other side. Terrified beyond expression, he stood motionless; hereupon the young man leaped from the chair, and, snatching the razor, drew it across his throat, and fell to the floor covered with blood. The barber flew into the street hallooing "Murder!" at the top of his voice. A crowd soon gathered, and, with the affrighted barber, beheld the supposed corpse quietly arranging his tie before the mirror—turning very pleasantly, he paid the barber and departed. A theatrical gentleman among the lookers-on soon gave it out that it was Professor Hermann the Great American Magician. I went to my hotel and awoke next day to find myself the talk of London," concluded the Professor, for it was I who did it. I gave the poor barber fits. "Did you ever hear how I gave a friend of mine the snakes?" asked the Professor. On receiving an answer in the negative, he said: "A friend of mine, who was as great a drunkard as an actor,

and that is saying a great deal, was one morning seen by me to enter a drinking-saloon when he was almost on the verge of delirium-tremens, and knowing his horror of 'snakes,' as *mania-a-potu* is vulgarly called, I resolved to save him. I entered just as he raised a glass of whisky to his lips, and rushing forward I snatched the glass from his hand, crying at the same time: 'Hold, S., until I take this fly out.' Pretending to take the fly out, I held up a serpent. C. cried out; 'My God! that is a snake!' 'Not at all,' said I; 'it is a simple house-fly. See? you are covered with them,' saying which I approached, and from his sleeves, and hair, etc., I proceeded to pull snakes, protesting all the time that they were flies. 'They are snakes!' cried C. again. 'My God! that is a snake; I tell you, Hermann, they are snakes!' 'Nonsense,' said I, 'they are but flies.' 'Then,' said he, 'I have the snakes myself!' and he rushed from the saloon. He was not seen for more than a week after; but when next seen he was sober, and has been so since." "Professor," asked the interviewer, "were you, who are so fond of surprising others, ever surprised yourself?" "Once," was the answer: "then the surprise was a very great and agreeable one, I assure you. It came about in this way: I was for a number of years a sufferer from cramps in my left side, immediately under the heart. I suffered regularly at the close of each performance, and very often was compelled to cancel engagements which I had made, owing to my inability to fill them, being prostrated by cramps, and in a very weak condition. I entertained very serious thoughts of giving up my profession and spending some years in travel, and would have done so but for an attendant of mine, whose head I had cut off occasionally while performing my wonderful decapitation act. The individual to whom I complained of the pains and the cramps in my side on one occasion said it was curious—that I, who could decapitate another and replace the head at will, ought certainly be able to cure myself. I told him how some of the best doctors in Europe and America had failed. He laughed at me, and said he could cure me in a week. That night he presented me with a bottle of St. Jacobs Oil, the Great German Remedy, saying that its use would produce an effect more magical than I could readily believe. I laughed at the idea of St. Jacobs Oil doing what had baffled the greatest doctors, but said that I would try it, to convince him that trying it would do no good. That night, on retiring, I rubbed my side with the Oil, and, sure enough, its good effect was instantaneous—magical, in fact; I felt relief at once. I slept better that night than I had done for a long time before. Again in the morning I rubbed with the Oil, and at the close of the afternoon performance I noticed a great diminution of the painful cramps. Was I surprised? Well I was very much surprised, and I told my attendant so. In less than a week, and before I had finished using my third bottle, I was entirely and permanently cured. The effect of St. Jacobs Oil was indeed magical, so much so that I could scarcely believe my senses. I have never felt a cramp since—nor is there prophet, seer, soothsayer or magician who can perform such wonders as St. Jacobs Oil."—*Cincinnati Enquirer*.

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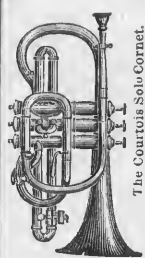
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POPE'S THEATRE.—GRAND ITALIAN OPERA.—A musical event of more than ordinary importance begins on Monday evening, February 6th, in the one-week engagement of the Mapleson Opera Company, at Pope's Theatre. For several seasons our citizens have once each year enjoyed a series of performances by this universally complete organization. Of the leading singers, Mlle. Minnie Huk, the great Campanini and Galassi, and Del Puente have heretofore entranced audiences in this city. A special feature will be the debut of Mlle. Paolina Rossini and Mlle. Marie Vachot, of whom we hear great accounts. They both appear on the second night in "Les Huguenots."

The repertoire is an exceedingly strong one, which is "Carmen," "Les Huguenots," "Lohengrin," "Il Flauto Magico," "Faust," and "Fidelio." Beethoven's "Fidelio" will introduce a new prima donna, who is a Cincinnati lady, of whom report speaks very flatteringly. Her name is Mlle. Dorini.

The sale of seats will commence at the box office of Pope's Theatre on Wednesday morning, February 1.

A *soiree musicale* was given at Trinity Chapel on January 24th, under the management of Mr. J. Kieselhorst, who had occasion once more to exhibit the good qualities of the Miller pianos, which he handles. We append the programme:

Piano Duet, "Overture Romeo and Juliet," Bellini, E. R. Kroeger and J. A. Kieselhorst; Alto Solo, "O' Vago Fiori," Marras, Miss Grace Russell; Piano Solo, (a) "Arabesque," Op. 18, Schumann, (b) "Variations Serieuses," Op. 57, Mendelssohn, E. R. Kroeger; Flute and Piano Concertante, "Adagio Sostenuto, Sonata No. 3," Op. 51, Kuhlman, J. A. Kieselhorst and E. R. Kroeger; Soprano Solo, "Spring Flowers" (Flute obligato), Reinecke, Miss Nini Russell; Piano Solo, (a) "Nocturne," Op. 91, No. 1, Heller, (b) "Barcarolle," Op. 60, Chopin, E. R. Kroeger; Flute Solo, "Grand Allegro de Concert," Op. 18, Terschak, J. A. Kieselhorst; Soprano and Alto Duo, "The Crimson Glow," Root, Misses Nini and Grace Russell; Piano Solo, (a) "In the Woods," Etude, Liszt, (b) "Gnomes' Dance," Etude, Liszt, E. R. Kroeger; Piano Duet, "The Jolly Blacksmiths," Jean Paul, E. R. Kroeger and J. A. Kieselhorst.

The Patti Concerts at the Grand Opera House, on the 10th and 13th of January, were crowded with eager and well-pleased audiences, that of Friday evening representing not far from ten thousand dollars. Of Mme. Patti it suffices to say that she was herself, for that is to say that her voice and execution was as near perfection as anything human can well be. Were we inclined to be hypercritical, we might complain of the manner in which she introduced *roulades*, trills, etc., in simple ballads such as "Home, Sweet Home," but we are willing to look upon this violation of artistic propriety as a good-natured catering to a not over-elevated public taste.

We were happily disappointed in Signor Nicolini, for from reading the criticisms of our Eastern exchanges, we were prepared to listen to something horribly bad. Doubtless he is no longer in his prime, surely we have heard better tenors, but still he is an artist whose method is excellent, and whose voice might well be the envy of many whom our exchanges have unstintingly praised. Mlle. Castellani, the violinist of the troupe, has good execution, but rather light tone. The other members of the troupe hardly deserve more than a passing mention, save Signor Gorno, the accompanist, who has mastered the difficult accomplishment of making a Steinway grand sound like a three-dollar guitar. He seemed to labor under the delusion that the keys were made of compressed dynamite and the hammer felt of gun-cotton; in fact that the whole thing was a sort of infernal machine which might blow him and the rest of the world into "smithereens." Of course, we do not like to hear accompaniments such as Duleken used to play for Carlotta Patti when she had "accidental" overdoses of punch, as happened to her when she was last in St. Louis. But if we do not want an accompaniment to be too prominent, we certainly wish something more than a confused hum of ill-defined chords and misty *arpeggios*. How the Steinway piano is to be benefited by Signor Gorno's playing is something which "no fellow can find out," unless it be Steinway's old friend.

The Second Musical Soiree of the St. Louis College of Music, occurred Tuesday evening, January 24th. The following was the programme: 1. Piano Duet, "Overture to Midsummer Night's Dream," Mendelssohn, Miss Z. Minor and Mr. Goldbeck; 2. Soprano Solo, "Casta Diva," Bellini, Miss Cornelia Petring; 3. Piano Solo, (a) "Volkslied," Mendelssohn, (b) "Scherzino," Schumann, Mr. Geo. H. Farwell; 4. Vocal Duet, "In the Woods," Curschman, Mrs. Albert F. Dean and Miss Jessie Foster; 5. Piano Solo, "Reverie Nocturne," Goldbeck, Miss Lottie Gerak; 6. Vocal Duet, "Trust Her Not," Balfe, Miss Petring and Mrs. Goldbeck; 7. Piano Duet, "Marche Militaire," Schube t, Miss Jessie Dougherty and Mr. Otto Bollman; 8. Piano Solo, "Valse de Concert," Wienawsky, Mr. Otto Bollman; 9. Soprano Solo, "Scene from Freischütz," Weber, Miss Cornelia Petring; 10. Piano Solo, (a) "Romanze," (b) "Ende vom Lied," Schumann, Miss Mary Whitfield; 11. Quintet, "Princess and Gardener," Goldbeck, Mrs. Dean, Misses Petring, Leisse, Mrs. Goldbeck, and Mr. Oscar Bollman; 12. Piano Solo, (a) "Sweet Laughter," Goldbeck, (b) "Dernier Amour, Etude," Gottschalk, Mr. Goldbeck.

The marks of careful teaching were visible in every number, although a couple of the pupils seem to have been a little bit "rattled" by stage fright. Mr. Goldbeck secured a recall by his closing selection, and gave as *encore* selection a new and yet unpublished composition of his own, which was also exceedingly well received.

The new Decker parlor grand, just purchased by Mr. Goldbeck, did noble service at this concert. Its tone was universally admired, and more than one remarked that its power seemed to be almost equal to the Decker Concert Grand, which has attracted so much attention at the concerts of the St. Louis Musical Union.

We have just time, as we go to press, to notice the third concert of the St. Louis Musical Union which occurred last week, January 26, at the Mercantile Library Hall, which was filled to overflowing. The programme was the following:

PART I. 1. Overture, "Wood Nymph," Sternadte-Bennet, Grand Orchestra; 2. Ballet Music, "Femors," Rubinstein, Grand Orchestra, 1. (a) "Dance of the Bayaderes," (b) "Torchlight Dance of the Brides of Cashmere," 11. (c) "Dance of the Bayaderes," (d) "Wedding March Procession," 3. Non Piu Vesta, "Cinderella," Alto Solo, Rossini, Miss Cora Stone (Her debut in St. Louis).

PART II. 4. Overture, "Freyschuetz," Weber, Grand Orchestra; 5. Violin Solo, "Othello Fantasia," Ernst, Mr. George Heerich; 6. "Funeral March of a Marionet, Gounod, Grand

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Orchestra; 7. "Aria From 'Don Carlos,'" Verdi, Miss Cora Stone; 8. "The Armenian Parade," Michaelis, Grand Orchestra. Of the three concerts so far given by this organization this, in our estimation, was the poorest. In the first place the programme itself is open to some objections, chief of which is the introduction of such a composition as Michaelis' "Armenian Parade." Doubtless the Musical Union desires to please the tastes of all its patrons, but it is not very complimentary to their musical culture to assume that that is the kind of music they want to hear. The overture "Wood Nymph" of Stearns-Bennet and Rubinstein's charming ballet music to "Femamors" were well rendered, but not until the Grand Orchestra played Weber's Freyschuetz Overture, which was executed in most excellent style did it seem to be the same orchestra that played the other two concerts.

Miss Stone pleased her audience by her singing of the pieces for which she was down on the programme.

Mr. Heerich is a spoiled child here. He is "a St. Louis boy," and St. Louis audiences always applaud his efforts. He has undoubted talent, but he is given to playing selections to which he can not do justice; such was the case last night. The "Othello Fantaisie" demands a greater mastery of the violin than Mr. Heerich possesses. The difficult passages with which this composition abounds (such as octave passages, flageolets, etc.) were very badly played, tone bad pitch often false, etc. Still he was applauded to the echo and, of course, should this criticism meet his eye, that fact will be proof positive that our remarks are unjust and prejudiced!

The Orchestra and Mr. Waldauer deserve special praise for the able manner in which they accompanied the capricious playing of Mr. Heerich.

We hope the orchestra will "brace up" for its next concert and that we shall be able to bestow unlimited praise where we are now compelled to deal some blame.

REVIEWS AND NOTICES.

HOME AND SCHOOL, (an illustrated song-book for children). By L. C. Elson; Boston, D. Lothrop & Co.; quarto, price \$1.00. So many people are stupid enough to think that anything will do for children, that a book like this, possessed of real merit, deserves more than a mere mention. The twenty-four songs and the operetta it contains, are all not only good, but excellent; the subjects are such as will interest children; the verses are always correct, often elegant, and the music is simple, yet original and musicianly. The illustrations are generally good—in fact there is but one thing about it that really deserves unfavorable criticism: the miserable, worn-out music-type used in setting up the music, mars what would otherwise be an almost perfect work.

1. BEETHOVEN'S FIFTH SYMPHONY. By George Grove, D. C. L. 2. BEETHOVEN'S SIXTH SYMPHONY. By G. A. McFarren; Boston, George H. Ellis; price, 15 cents. These two neat pamphlets contain not exhaustive, but satisfactory and eminently sensible analyses of these works of the great master. No one who is about to hear a performance of these works, and who is not already familiar with them, ought to fail to procure and read these analyses, as a preparation for the proper understanding of these masterpieces.

A DICTIONARY OF MUSIC AND MUSICIANS FROM 1450 TO 1880. By eminent authors, English and foreign; edited by George Grove, D. C. L., in three volumes; Vols. I. and II; London and New York, Macmillan. This is not a perfect work from an American standpoint. English musicians, who have never been heard of outside of their own country, find a place here, while composers and virtuosos, who, though perhaps not of the first rank, are certainly worthy of some notice, are entirely omitted, for the simple reason, apparently, that they are not English. For instance, one would look in vain for a single line concerning Gottschalk. Yet, when that has been said, it remains true that this is, beyond all comparison, the best work of the kind ever published in the English language. Nor do we mean this as faint praise, for the biographical notices of all the leading composers are full and from authentic sources; the historical articles are impartial, clear, and condensed, and the scientific articles are scientific without pendency. No musician's library is complete without this the most valuable addition of at least a decade to the literature of music in English.

ANSWERS TO CORRESPONDENTS.

ANDREW M., New York: The difference between a "brass band" and a "military band," as we understand it, is that the brass band consists of Eb and Bb cornets, Eb altos, Bb baritones, and Bb and Eb basses (in bands of eight the Bb bass is dispensed with)—all brass instruments. The addition of clarionets, flutes, oboes, piccolo, drums, cymbals, etc., transforms the "brass band" into a "military band."

MARY P., Indianapolis: The fact, as we understand it, is that Mr. Abbey uses the Steinway for the Patti concerts, and that Mme. Patti uses the Haines upright for herself. As to the other part of your question, we must plead ignorance.

N. P., San Francisco: Louis Moreau Gottschalk was born in New Orleans in 1829, and died in Rio de Janeiro in 1869. Those who have heard him say that he possessed a singular power of poetizing, idealizing even the most trivial compositions. As a virtuoso he stands very high—less so as a composer.

Kellogg is the older. She was born in Sumterville, S. C., in 1842; Cary in Maine, 1846. We consider Cary the better artist of the two.

"FRITZ," Belleville, Ill.: No, Levasseur's is not the first dactylion. Henri Herz, the famous Parisian pianist, invented a dactylion years ago, but while its purpose was the same, it was an altogether different machine, clumsy and complicated.

Masé, not Massenet, is the composer of "Paul et Virginie." Masé is some twenty years older than Massenet, who is hardly forty years of age.

Fill his coat-tails full of sponges.
Johnny's going out to skate;
He will need their yielding softness
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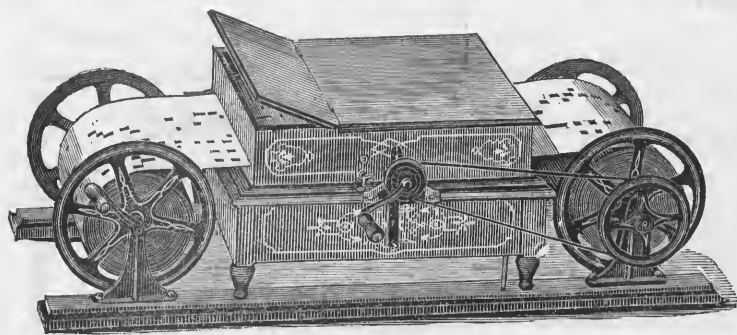
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NEWS BOILED DOWN.

UNITED STATES.

NEW YORK.—The Symphony Society gave at its third concert, January 8th, Mendelssohn's third Symphony, "Waldwehen," from Wagner's Siegfried, Liszt's "Symphonic Poem" on "The Battle of the Huns," and a couple of minor numbers. The third concert of the New York Philharmonic Society occurred on the 14th ult., Haydn's Symphony in D major, Beethoven's piano concerto, No. 4, played by Josef, and Schumann's Rhenish Symphony constituted the programme. A concert was given on the 12th ult., by the New York Quintette Club at Steinway Hall, Volkmann, Kiel, Beethoven and Schumann appeared on the programme. Remenyi gave a recital in New York on January 11. Miss Marie Glover is the Georgiana of McCreery's "L'Afrique," produced to-day (Jan. 30) in New York. New York hopes soon to have in the Wood College of Music, an institution that will rival, if not surpass the Cincinnati College of Music.

BOSTON.—Mapleson lately closed a fairly successful season here. Mme. Camilla Urso played a concerto of Spohr's at the First Harvard Symphony Concert. Henschel's conducting is still the bone of contention among Boston critics. The Philharmonic Orchestra gave a concert on January 12th. The Boston Symphony Orchestra concertized on January 14th. On January 21st the New England Conservatory of Music gave an interesting concert at Music Hall. The Petersilea Conservatory gave an excellent entertainment on the 18th of January. Carlyle Petersilea, the eminent pianist, and Leandro Campanari, violin virtuoso, gave a chamber concert on January 21; three more are to follow on February 9 and 16 and March 9.

CLEVELAND.—Mrs. E. Aline Osgood and the Thomas Orchestra took the city by storm. The Melville Opera Company played "Boccaccio," "The Royal Middy" and "Patience" to rather slim houses the first week in January. The Lotta Concert Company was at Case Hall on January 18.

FRANCE.

It is said that Gounod thinks of writing an opera on the "Loreley" legend, in which the leading part will be sustained by a danseuse, as in "La Muette." Count von Boust, Austrian-Hungarian Ambassador, gave in Paris a musical fete, in aid of the sufferers from the late dreadful catastrophe at the Ring Theatre, Vienna. Mdle. Krauss and M. Faure were among the vocalists. Gounod intends visiting Cairo for the purpose of personally conducting the performance of some of his works. F. Faure, the opera singer has been made a Chevalier of the Legion of Honor. M. Massenet has been decorated by the King of the Belgians with the order of Leopold. Anton Rubinstein is expected in Paris this month, and will give a series of concerts in Pleyel Hall.

GERMANY.

A NEW opera, "Der Wilde Jäger," by Victor Nessler, has been produced at the Stadt Theatre, Leipzig. Müllöcker's buffo opera, "Apajune, der Wassermann," has been given at the Friedrich-Wilhelmstädtisches Theatre, Berlin. Pollini, of the Hamburg Stadt Theatre, intends taking an Italian opera company over to America. Wilhelm Ganz has been decorated by the Emperor of Germany, through Count Munster, the German Ambassador, with the Prussian Order of the Crown, fourth-class, in consideration of the various services he has rendered for many years to the cause of German charities in England. Carlotta Patti and her husband, Demunck, the violoncellist, are giving concerts in Germany. The pianoforte score of Wagner's *Parzival*, it is reported, has been purchased by Messrs. Schott & Co., of Mayence. A series of seven pieces by Carl Reinecke, bearing the collective title of "Sommertagsbilder," has been well received in Hamburg and Leipzig. At a concert given by the Ducal Orchestra in Meiningen, Dr. Hans von Bülow played the first pianoforte concerto in D minor, by Johannes Brahms. The Musical Association of Gera, under the direction of W. Tschirch, recently gave a performance of H. Hoffmann's "Märchen von der Schönen Melusine." Beethoven's birthday was celebrated at the Opera House, Frankfurt-on-the-Maine, by a performance of the Ninth Symphony, under the direction of Herr Desoff.

ITALY.

PONCHIELLI is appointed chapel-master at the Cathedral, Bergamo. A new weekly art paper, the *Cronaca Rosa*, has appeared in Naples. The tenors, Mierzvinski and Frapoli, have been staying in Milan. There is talk of reviving Pacini's opera, "La Stella di Napoli," at the Teatro Bellini, Naples. A new opera by de Gioia is to be given at the Teatro della Fenice, Venice. It was lately reported that Mdme Ristori's husband, the Marchese Capranica del Grillo, was dangerously ill in Rome. Verdi and his wife were lately at Milan for a few days, but are now again in Genoa, their regular winter residence. At the termination of the Carnival and Lent season, the Teatro Apollo, Rome, is to be repaired and redecored. The tenor Stagno has come out as a composer by publishing a song, "Il Sogno," with pianoforte accompaniment.

SPAIN.

THE present season will be the last of the existing management at the Liceo, Barcelona. Sophie Menter has been giving concerts at Valencia and Malaga.

RUSSIA.

LEO DELIBES' "Jean de Nivelle" with Italian libretto, has been produced at St. Petersburg by M. Albert Vizentini, and cordially received. Mlle. Vera Timanoff, pianist, is making a concert tour in Russia.

ARREST HIM!

The rogue whom we exposed in our last is still at his nefarious work. Witness the following just received from Marion Centre, Kansas:

MARION, Kan., Jan., 24, 1882.

DEAR SIR:—Three weeks ago there was a man around getting subscribers for your MUSICAL REVIEW at \$1.50 per year, and said you gave great premiums, such as two books of music and sheet music, etc. Almost every one in town that wants music subscribed. He must have taken away fifty dollars (\$50). We have never heard anything from the music or man. Please let us know about it. Yours truly,

MRS. HATTIE GRIMES.

If any of his victims see the man of the ear-trumpet (for this is doubtless he) arrest him and notify us by telegraph and we shall furnish the evidence to convict him!

MR. FRANZ RACKOW is no longer authorized to receive subscriptions to KUNKEL'S MUSICAL REVIEW.

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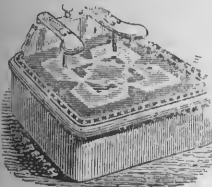
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Mlle. Marie Vachot.

Mlle. Marie Vachot, now of the Mapleson Opera Company, was born in 1860 in Montpellier, France, where her father was manager of the leading theater of that town.

Brought up in a family of artists her early youth was devoted to the study of music. Ten years after the birth of "little Marie," Mr. Vachot was called to assume the important duties of Manager of the "Théâtre Royal de la Monnaie," of Brussels, and there the most eminent musical teachers were entrusted with the perfection of the child's artistic education. A few years later, Mlle. Marie Vachot, aged then only sixteen, was admitted as a pupil in the Piano Class of the celebrated Lecoupey, at the Paris Conservatoire of Music.

Here it must be noted, that her mother, the celebrated singer and professor, Mme. Laurent Vachot, whose artistic traditions admitted of consideration for nothing short of genuine talent (finally acquiescing in the opinion of all those who had heard her daughter's voice), concluded to devote herself specially to the development of her child's nascent talent.

After two years' diligent study with her mother, Mlle. Marie Vachot was awarded the honor of a special hearing at the Grand Opera of Paris, then managed by the well-known Mr. Halanzier.

Such was the favorable opinion conceived by Mr. Halanzier, that he immediately signed the engagement with the young singer.

Her immediate débuts were, however, delayed by Mr. Halanzier's resignation of his managerial position; but his successor, Mr. Vaucorbeil, having expressed his desire to hear the young Mlle. Vachot, she willingly complied with that request and sang before a selected committee composed of Messrs. Ambroise Thomas, Director of the Paris Conservatory, M. Gounod Engel, the great Parisian Music-Editor, and Obin, Mme. Laurent Vachot's eminent confrere and Professor of Lyric Declamation. Upon this occasion, as well as on the former one, Mlle. Vachot completely won her judges and was engaged for three years as a member of the Grand Opera's Company.

Mr. Vaucorbeil's selection of Mlle. Vachot's part for her debut being that of the "Queen" in Meyerbeer's "Huguenots" gave the debutante an opportunity to signally display every feature of her much-praised talent.

The test resulted in an overwhelming success and a unanimous shower of laudatory comments from every Parisian journal. Her second début was in the part of "Zerlina" in Mozart's "Don Giovanni," and her third appearance was made in Gounod's "Marguerite," each occasion bringing much credit to the young and talented artiste. Shortly after this, Mlle. Vachot obtained a "leave of absence" from her manager and proceeded to the Brussels Opera, where she sang in "Lucia" and "Freischütz" with an overwhelming success. The achievements of Mlle. Vachot were so flattering, at this theater, that the management induced her to remain in Belgium a few more weeks and entrusted to her the part of "Mireille," in which she scored an actual triumph. By this time, the young singer's reputation had taken its hold on the popular mind and such was the pressing nature of the many offers made to her then, that she concluded to make a "tour" through the southern part of France, singing alternately at Toulouse, Montpellier, Nice, Toulon, and Pau, where she reaped a series of the most flattering ovations and triumphs.

UNLUCKY. An accident occurred at Gênes, France, recently, during the performance of "Carmen," by Mme. Galli-Marié. A knife of huge dimensions had been given the tenor for use in the last act, and by forgetfulness on the part of the property-man, when handing it to the singer, his attention was not drawn to the fact that, instead of being a stage instrument, it was an ordinary butcher's knife. The consequence was, Mme. Galli-Marié received a frightful gash across the face. Unfortunately, there was neither doctor, arnica, nor colloidion available, and the audience, who had witnessed the accident, displaying emotion, the singer most courageously came forward, concealing the wound as best she could with her handkerchief, and, after bowing her acknowledgments, drove quickly to the hospital to get medical attention. This is the fourth accident that has occurred to this artist in the same role; but before she has been struck either in the neck or chest.

EDITORIAL APPROVAL.—Mr. W. J. Melvin, Editor Warren, Mass., *Herald*, was cured of severe Neuralgia by the use of St. Jacobs Oil.—*Troy (N. Y.) Press*.

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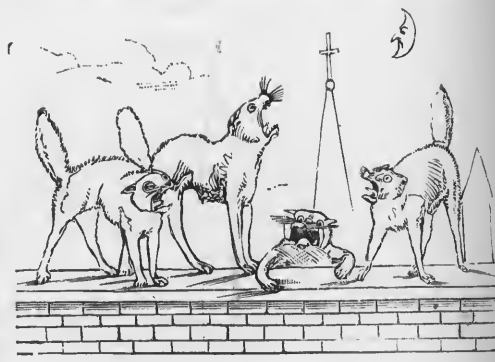



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COMICAL CHORDS.

Is a machine-girl better than a hand-maid? Yes, sew much.
A POET'S inspiration is most frequently an editor's perspiration.

LITTLE minds, like little dogs, often annoy the whole community.

THERE is a Nashville butcher by the name of Steer. Hence these—

THE song of the circular saw—I'm sawdust while I sing—
Steubenville Herald.

WHEN it comes to descending a ladder the bravest of us generally back down.

"To what base uses," etc. Patience used to be a virtue; now it is an opera.

A MAN is like an egg. You can't tell whether or not he's good until he's "broke."

"LOVE is blind," and that is how they manage to keep right on with the gas turned down.

It would seem as if a man didn't have to be much of a mechanic to make an assignment.

THERE is no mistake about it—a musical instrument gives tone to a home.—*Cambridge Tribune.*

ALL the catching airs and humors are not found in comic opera. Some exist in a lively small-pox hospital.

"I KNOW where the dark goes when morning comes," said little Clare. "It goes down cellar; it is dark there all day."

BLIFFERS says that a young lady on his street plays the piano with a good deal of feeling—around after the right keys.

THEY say that J. H. Haverly will immediately organize a Mastodon "Juliet combination" with "forty Juliets—count'em."

HELL C. HELLSON is the Mephistophelian name recently given in our province to one of Boston's best known musical writers by a musical "Hinglishman."

AN item in the columns of an exchange is as follows: "Robert Taylor, aged eighty-three years, is the father of twenty-five children by three wives, seventeen of whom are living."

A NEVADA girl's love-letter: "Dear Jimmy, it's all up. We ain't going to get married. Ma says you're too rough, a d I I guess she's right. I'm sorry; but can't you go to Europe and get flied down?"

A MUSICAL friend of ours, wishing to bespeak his mistress' attention to the suppliant posture he had taken up at her feet, sang with thrilling effect this, his earliest exercise: "Dora, me for solace see do."

"WHY have you just rented a ground floor, when you often say no flats lower than the fifth-story are healthy?" "Why, you see, I have sworn to throw myself out of the window if Miss V. won't marry me."—*Le Figaro.*

THE New York Produce Exchange has organized a glee club. They will probably sing, "Tis Wheat to be Remembered," as an opening chorus, followed by such selections as "Ryes and Shines," "Peas be Still," "The Prairie Flour," and closing with a vigorous cadenza of wild Western oats.

THERE was a social gathering at the McSpilkins mansion the other night, and Mrs. McSpilkins asked Gus De Smith what he thought of the occupation of Tunis. "What's he getting a month?" asked Gus, who imaged Tunis was a friend of the family who had been out of employment.—*Texas Sittings.*

"WHAT do you call this thing?" asked the old lady at the opera last evening, to which she had gone with her daughter, and the husband of the same. "Patience," replied the dutiful son-in-law. "Patients? Well, I declare they do act sick!" said the old lady, putting on a look of commiseration.—*Lowell Citizen.*

TWO ladies who had been to hear Minnie Hauck, says the *Transcript*, were seated in the horse-car. Said one: "How do you like 'Carmen'?" "I think 'Carmen' perfectly lovely!" replied the other. And the conductor and driver—the great, silly creatures—swelled out like a pair of inflated frogs, and they have since taken to hair oil, dyed moustaches, patchouly-scented pocket-handkerchiefs and all sorts of egregious vanities.

"How many comets did you say there were?" inquired the judge of the prisoner, who had been locked up over night for deranging the symmetry of a neighbor's features during an astronomical controversy. "Three, av it please your honor." The court smiled incredulously, upon observing which Pat added, "I'm after telling ye the thruth; Mickey Farrell, he saw one; Mrs. Dinis, she saw another; an' it was meself that saw the third."—*Brooklyn Eagle.*

THOSE who have suffered when called upon to make a speech without the power to do it, will appreciate the following from the *Burlington Hawkeye*: "I can't very well express which it—what there—I do not—you are very—I am not, sir—sensible—the fact is," said the diffident man, suddenly called to his feet for a speech at a public dinner, "I can't make a speech, and I can't say anything I would understand or you would wish to hear, but if it pleases you to see me blush and sweat, I will stand here."

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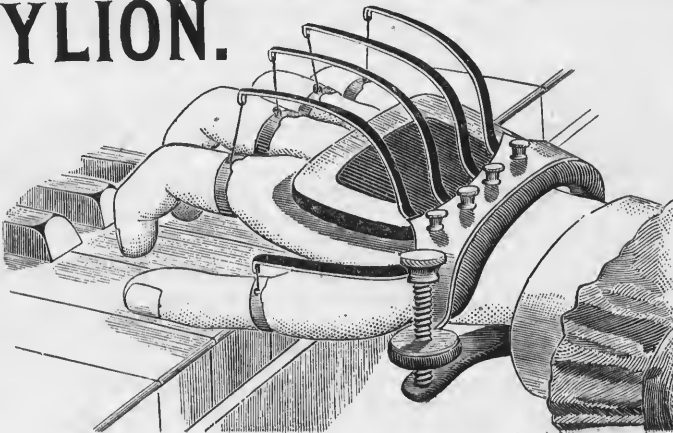
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A POOR appetite: A rather seedy-looking customer came into a restaurant on Austin avenue and said to the proprietor: "What do you ask for nicely-cooked beefsteak, well done, with onions?" "Twenty-five cents," "And the gravy?" "Oh, we don't charge anything for the gravy," "You don't! That's liberal. How much do you charge for the bread?" "We throw in the bread," "Is it good bread?" "It is." "So you throw in the bread and gravy?" "Certainly." "Then bring me some bread and gravy. It is not healthy to eat meat in summer.—*Texas Siftings.*

A LADY who lived on Austin avenue sent her colored servant Matilda to the grocery store to get a loaf of bread for breakfast, which was ready. Matilda got back pretty soon with the bread, and as the lady of the house took it, she remarked: "This is nice, fresh bread. It is warm yet from the oven." "Dat ain't what makes it hot," interrupted Matilda. "What does make it warm?" "I put de bread under my arm and run de whole way from de bakery. Dat's what warmed it up so." The bread got cool before the lady did, when she heard this explanation.—*Texas Siftings.*

A MINISTER who was, perhaps, not too careful of his habits was induced by his friends to take the teetotal pledge. His health appeared to suffer and his doctor ordered him to take one glass of punch daily.

"Oh!" said he, "I dare not. Peggy, my old housekeeper, would tell the whole parish."

"When do you shave?" the doctor asked.

"In the morning."

"Then, said the doctor, "shave at night, and when Peggy brings you a cup of hot water you can take your glass of punch just before going to bed."

The minister afterward appeared to improve in health and spirits. The doctor met Peggy soon after and said:

"I'm glad to hear, Peggy, that your master is better."

"Indeed, ir, he's better, but his brain's affected; there's something wrong wi' his mind!"

"How?"

"Why, doctor, he used to shave at night before going to bed, but now he shaves in the morn, he shaves before dinner, he shaves after dinner, he shaves at night—he's aye shavin'."—*Harper's.*

THE BOSTON STYLE.

MISS MARY FLYNN, a Boston girl, was studying medicine, and Mr. Budd was courting her. One evening while they were sitting together in the parlor, Mr. Budd was thinking how he should manage to propose. Miss Flynn was explaining certain physiological facts for him.

"Do you know," she said, "that thousands of people are actually ignorant that they smell with their olfactory penduncle?"

"Millions of 'em," replied Mr. Budd.

"And Aunt Mary wouldn't believe me when I told her she couldn't walk without a sphincter muscle!"

"How unreasonable!"

"Why, a person can not kiss without a sphincter!"

"Indeed?"

"I know it is so!"

"May I try, if I can?"

"O, Mr. Budd, it is too bad for you to make light of such a subject!"

Then he tried it, and while he held her hand she explained to him about the muscles of that portion of the human body.

"It is remarkable how much you know about those things," said Mr. Budd; "really wonderful. Now, for example, what is the bone at the back of the head called?"

"Why, the occipital bone, of course."

"And what are names of the muscles of the arms?"

"The spiralis and the infraspiralis, among others."

"Well, now, let me show you what I mean. When I put my infra-praills around your waist, so, is it your occipital bone that rests upon my shoulder blade in this way?"

"A back hair primarily, but the occipital bone, of course, afterward. But, oh, Mr. Budd, suppose you should come in and see us!"

"Let him come! Who cares?" said Mr. Budd boldly, "I think I'll exercise a sphincter and take a kiss."

"Mr. Budd, how can you?" said Miss Flynn, after he had performed the feat.

"Don't call me Mr. Budd; call me Willie," he said, drawing her closer. "You accept me, don't you? I know you do, darling."

"Willie," whispered Miss Flynn very faintly.

"What, darling?"

"I can hear your heart beat."

"It beats only for you, my angel."

"And it sounds out of order. The ventricular contraction is not uniform."

"Small wonder for that, when it's bursting for joy."

"You must put yourself under treatment for it. I will give you some medicine."

"It's your own property, darling; do what you please with it. But somehow the sphincter operation is the one that strikes me the most favorably. Let us again see how it works."

And the experiment was repeated numerous and successfully.

MEYERBEER. In 1849, when Meyerbeer brought out his "Prophet," his most intimate friend, his alter-ego as it were, was an individual answering to the highly poetical name of August. Who was this August, that on the following day could celebrate the immense success of the opera, with his boon friends and companions, and dare to say to them, "I made a capital hit last night—didn't I?" Well, August was the leader of a well-organized clique—a perfect Hercules, and thrice badly would have fared whoever incurred the giant's displeasure. His hands were of a dimension which plainly indicated that Providence had predestined him to the highest dignities in the services of his profession; his technical training in manifesting his approbation was such as to produce the impression of a crescendo applause of a whole audience. At the rehearsals for the "Prophet," Meyerbeer always stood near him, and listened to August's suggestions with an almost child-like simplicity, just as if August were a Delphian oracle. One day the great August said to his maestro, "Strike out the overture—it's too tiresome, too insipid." And the overture to the "Prophet" was never played! Meyerbeer has been often heard to say, "August has been of more use to me in my theatrical practice than all the critics in the world!"

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MAJOR AND MINOR.

GERSTER is still in New Orleans.

PATTI will return to Europe in May.

MR. HENRY G. HANCHETT is studying in Paris.

THE Opera House at Mankato, Minn., was destroyed by fire on January 16.

THE Strakosch Opera Company will be in St. Louis on March 13. They will play at the Olympic.

"Music, A Review," is the title of a new weekly trade journal, recently started in New York by Freund, of the old Trade Review.

MR. CHARLES KUNKEL is to play Saint Saens' Second Concerto, with orchestral accompaniment, at the fourth concert of the St. Louis Musical Union.

MME. ETELKA GERSTER, the famous Hungarian prima donna, of the Strakosch Opera Company, has won golden opinions in New Orleans for her excellent rendering of the rôle of Violetta in "La Traviata."

"La America Musical" the new music paper published in New York in the Spanish language, looks well and reads well. Elsewhere will be found a short article which we have borrowed from its columns. We wish it all manner of success.

THE Song Friend credits *The Score* with the following statement: "A war of opinions are approaching concerning the abilities of the various conductors in Boston." The grammar of the clipping bears a Strauberry mark, which make us doubt its alleged paternity.

MADAME NILSSON is said by the London *Figaro* to be engaged to Mr. H. E. Abbey for a concert tour through the United States in October next. She is to receive \$100,000 for one hundred concerts, besides expenses and a share in the nightly receipts over \$3,000. In place of concert tour read opera tour.

THE Baroness Rothschild paid a pretty compliment to a prima donna a few days ago. She invited the singer to dine with her, and after dinner, asked the artist to try the tone of her piano-forte. Not a sound came from the keys. "I had the instrument unstrung this morning, mademoiselle," said the Baroness, "that you might see that the only pleasure I promised myself from your presence this evening was the presence of your society!"

MASTER ERNEST H. SCHELLING, the boy pianist, only about six years old, gave another exhibition of his remarkable proficiency at a concert in the Third Presbyterian Church of Philadelphia, on the 13th of January, when he played "Zephyr and the Brook" Kunkel, and "Polonaise Brillante" Kalkbrenner. There is apparently a bright future for this bright boy, who reminds one of the early years of Mozart. May the fruitage be equal to the budding!

THE Carreño Concert Company is said to be meeting with success all through the country. So far, they have given seventy-eight concerts, playing in the following states: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, Ohio, Michigan, New Jersey, and Canada, and will play during the season in Indiana, Illinois, Missouri, and Minnesota. The company will play until the latter part of April.

A FRENCH statistician has been making some calculations respecting the American engagement of Patti and Nicolini. The duo in the first act of "Traviata" contains 209 words, of which Violetta has 101, and Alfredo 108. Patti is paid 79 francs 20 centimes per word, Nicolini 4 francs 60 centimes. Thus the three words, *Oh, quel pallor* are worth to the diva 237 francs 60 centimes, *voilà qui* 158 francs 40 centimes. Nicolini for the line *cessato e l'ansia che vi turba* only gets—32 francs 20 c.

We are indebted to Mr. August Tiemann of Belleville, for a number of compliments of a practical nature—subscriptions. Mr. Tiemann, who is the proprietor of the Belleville City Park Theatre, as well as of the Hotel Tiemann, and is well-known as one of Belleville's most influential citizens, knows a good thing when he sees it, and, therefore, took to the REVIEW as soon he looked at it. It was, after all, but natural, since we run our paper upon the same principle that he runs his establishments: to give any man at least a dollar's worth for every hundred cents received.

At the great Italian Industrial Exhibition just closing in Milan, Italy, the highest awards for musical instruments, a silver medal and diploma, were taken by an American manufacturer, the Mason & Hamlin Organ Company, whose cabinet organs were judged to be so superior that they were the only reed organs of any manufacture, European or American, which were awarded a medal. It is a great honor to these makers that in Italy itself, the very home of music, their organs should receive such distinction. They excited much interest among musicians, and were by special order repeatedly exhibited to the Royal Court by Carlo Ducci, the distinguished artist of Rome.—N. Y. Evening Mail.

WHEN Verdi's opera "Macbeth" was given for the first time in Dublin, the long symphony preceding the sleep-walking scene did not altogether please the galleries. The theatre was darkened—everything looked gloomy and mysterious—the music being to match. The curtain rose, and the nurse and the doctor were discovered seated at the door of Lady Macbeth's chamber, a bottle of physic and a candle being on the table that was between them. Viardot (who was playing Lady Macbeth) was waited for in the most profound silence—a silence that was broken by a voice from the gallery crying out: "Hurry now, Mr. Lacey, tell us, is it a boy or a girl?" The inquiry nearly destroyed the whole scene by the emotion it created.

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SPECIALTIES!

AND now they say that, after all, it was not Luther who wrote the words:

*Wer liebt nicht Wein, Weib und Gesang
Der bleibt ein Narr sein Leben lang.*

Or, as it has been translated,

*Who loves not women, wine and song,
Remains a fool his whole life long.*

The lines are now said to have been written by John Henry Voss, who published them in his "Almanac of the Muses" in 1777, and falsely attributed them to the reformer.

ONE afternoon, about two weeks ago, the tenor Prevost went into Thies's beer saloon to enjoy a glass of beer. He was to sing the part of Arnold in "William Tell" that very evening. Campanini, hearing that he was there, rushed over, and patting him on the back, said, "Cavo Prevost, there should be no jealousy between us; let us be friends." Prevost was delighted, and asked Campanini to take a drink. Campanini took beer, and then treated Prevost six times in rapid succession, complimenting him generously. That evening Prevost cracked on his high C, and Campanini was in the lobby grinning like a Cheshire cat. The beer had done its work.—*Music.*

Mlle. Rossini, one of Mapleson's new stars, is said to be young and beautiful, with the added attraction of a somewhat romantic history. Haughty Magyars were her parents, and she grew up in a dull castle in the eastern part of Hungary, where her natural musical gifts had little opportunity for development. She found a chance, when seventeen years old, to follow her father, a General in the Austrian Army, and the well-known Proch became her teacher. She made rapid progress, and, unbeknown to her father, obtained an engagement in Dresden. The father discovered this and challenged the manager to fight a duel, but his daughter quietly slipped into Italy, and, assuming the name of Rossini, finished her studies under Lamperti. She sang first in Trieste, and afterward in Milan and Vienna, with much success, acquiring a reputation in "Rigoletto," "Traviata," "Fra Diavolo," "Lucia," and "Faust." She visited Havana, and when disaster overtook the Havana Operatic Company, Col. Mapleson asked her to New York. He heard her sing, and immediately secured her services for a long engagement. She has proved a great addition to the company, and a popular favorite wherever she has appeared.

PROBABLY the finest business offices in the country are those of the Shoninger Organ Company. Mr. Shoninger believes it to be more sensible for a business man to beautify his office, where the larger part of his time is passed, than to spend all his care on the adornment of the walls of his dining room, hall and library rooms, where but a comparatively small portion of the time is spent. On entering the general office it is seen that the panels and frieze on the walls are of figured cherry, the framing and mouldings being of ash. The ceiling is of solid wood sheathing. The business office, connected with the general office, is more elaborately finished. The walls are cornered with San Domingo mahogany. An English wainscoting seven feet high, surrounds the room, which, with the frieze and cornice, are of bittersnut. The brackets and braces are carved from solid mahogany. The ceiling is laid out with great exactness in beams and mouldings of butter-nut with panels of choice ash burl and inner styles of amaranth. The doors are of pine, but they are so covered with these beautiful woods as to present the appearance of having been made entirely for them. Thus we have an apparently solid mahogany door, looking at it from one side, while the other presents the appearance of its being made of solid maple, beautifully marked. The finish of all this wood work is simply exquisite, the harmonies and tints being exceedingly artistic. But the acme of this beautiful work is in the private office of Mr. B. Shoninger. Mr. Spurr has displayed great taste in the selection of woods and combination of colors, showing the excellence possible in the art of house decorating, when nature is relied upon to furnish the material and its varied coloring. The framing of the walls of this gem of an office is white figured maple, the panels and mouldings are of curly cherry and the frieze in tiles of holly and ebony. The ceiling is laid out in beams and mouldings of ash with mahogany inner styles and laurel panels. The impression on first entering this room is one of perfect admiration and wonder. It is a lovely picture, painted by nature's self, while the faultless workmanship is instantly remarked.

JEWISH MUSIC.

G. VERINDER, organist of the Jewish Synagogue, London, claims that the music of the early Christians was Jewish. He says that Gregory sent a priest to Jerusalem to be instructed in the music of the Temple, and that what are now called Gregorian tones are nothing more nor less than Jewish chants introduced into the Roman service by Gregory, who obtained them through his emissary from the Jews of that time. Père Martini traces the Gregorian chants up to the Temple services of David and Solomon. The Hebrew titles to the Psalms in the English Bible throw considerable light upon Jewish ritual music. The title "Upon Gittith" to the eighty-first and eighty-fourth Psalms seems to go a long way to establish that it was in the second Gregorian, or Phrygian mode, upon E. In our Bible, it is rendered "upon the wine-press," but the translators overlooked the fact that the expression "Bacchus tune" with the Greeks distinguished the peculiar tonal mode called Phrygian. The old Jewish music was not harmonized. MacFarren says: "The first dawning of harmony upon men's minds dates only within the last three or four centuries." The "Great Hallelujah" does not now exist. It was rather a grand set piece, like a grand *Te Deum* than a tune, and consisted of Psalms one hundred and thirteen to one hundred and eighteen, and was accompanied solely by flutes. It was the psalter of the great festival of the Jews. It was the "hymn" which our Lord and the apostles sang before they went out to the Mount of Olives on the night of his agony; and there is a very reliable tradition that the tune was that styled "Peregrine" in the Gregorian chants.

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SMITH AND JONES.

Smith—Ah, Jones, are you engaged as the "Greatest American Jewsharpist?"

Jones—No, not yet, but I expect to be.

Smith—How did you get to go to the Patti Concerts, then?

Jones—Well, now, I went, it does not matter how; I made a raise, that's all. What's more, I had an interview with the Diva, myself.

Smith—What a yarn! Why she would not even speak to the reporters; besides you would quake in your boots to talk to her.

Jones—If I do look like a lamb, I am brave as a lion. Now, if ten and see my masterly kill! The head waiter at the Southern Hotel is an old friend of mine; I got him to take me in as a waiter, temporarily, you know, and when Mme Patti sent down for some oysters one day, I was, as per arrangement, the chap that took them up to her room.

Smith—As per arrangement with her?

Jones—No, no, with my friend the head waiter. Well, when I got there, I handed her the things, you know, and then, looking kind of pleased and astonished like, I held my hand out to her and said: "Well howdy Addie!" Then she looked up and said: "Sir!"

"Why, Addie," said I; "don't you remember your old friend Ebenezer Jones, that used to play with you in New York, when you were a little girl?" Well, she looked around as if to see if any one was looking, and she says: "Well, no, I don't remember you; I suppose you've changed some."

"You're right," says I; "I've seen better days, though good days are yet in store for me; since my sweetheart's name is the same as yours, and she's just too nice for anything."

"Not too nice for you, I hope!" says she, kinder smiling. "Addie," says I; "I see you're just as witty as ever; but now is you're fairly? How is the old 'markie'?"

She looked kind of annoyed, but at last she says: "It's some time since I've received a postal card from him."

"What was his name?" says I. "Why, de Caux!" says she. "I thought it was Nico," says I; "but Decco and Necco sounds much the same; perhaps it's just the same in French; is it?" says I. "No," says she; "but it's much the same in American!"

"Well," says I, "re you Addie Decco or Addie Necco?" "I don't exactly know!" says she. "Nor do I," says I, grinning. "It's none of your business!" says she, and then she called old Necco, who was not far off; but as I don't understand French very well, I left without waiting for an introduction.

Smith—Come, it's my treat!

Ezzent!!!

BY MELNOTTE TARBELL.

The neighborhood was all agog,
And glee was in each eye,
The cause, it was a glorious one,
And each with joy did sigh.
The sun had thawed the sticky tar,
That on the woodshed lay,
And six and twenty howling cats
Were found tucked there next day.
The owner of the shed brought out
A shot-gun loaded well,
And blew the squalling, scendish cats
Into the depths of h—well!
Blew 'em somewhere.

A DETROITER who didn't know exactly how to get a letter registered, sent some money away the other day, and wrote on the envelope: "Registered, with a two-dollar bill inside." Fearing that this might not be strong enough, one of his friends wrote, "I'll swear that I saw Jim put two dollars in this." The man who fools with that letter will get into trouble.

At the great Italian Industrial Exhibition just closing in Milan, Italy, the highest award for musical instruments, a silver medal and diploma, were taken by an American manufacturer, the Mason & Hamlin Organ Company, who were the only reed organs were judged to be so superior that they were the only reed organs of any manufacture, European or American, which were awarded a medal. It is a great honor to these makers that in Italy itself, the very home of music their organs should receive such distinction. They excited much interest among musicians, and were by special order repeatedly exhibited to the Royal Court by Carlo Ducci, the distinguished artist of Rome.—N. Y. Evening Mail.

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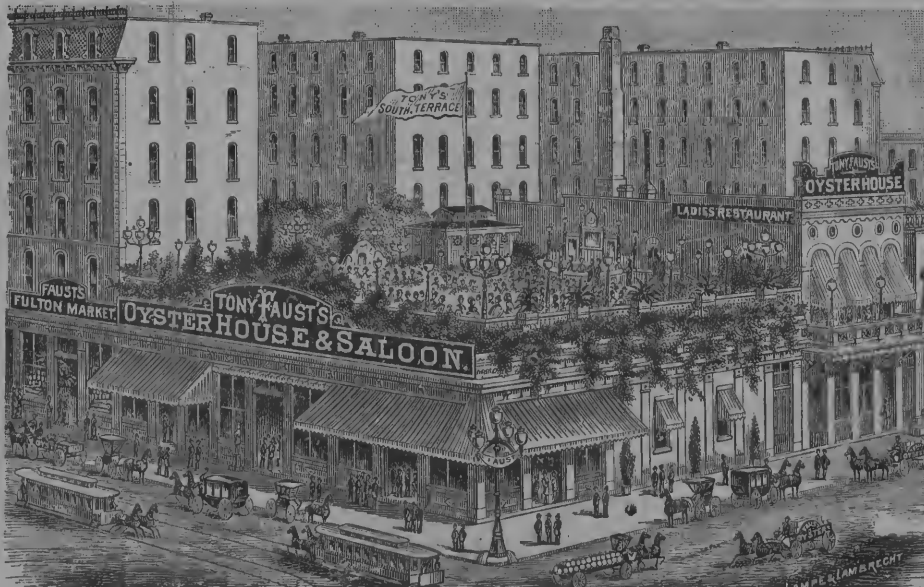
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